

Sanctioned by the Science and Art Department

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A GUIDE
TO THE
SOUTH KENSINGTON
MUSEUM

1885

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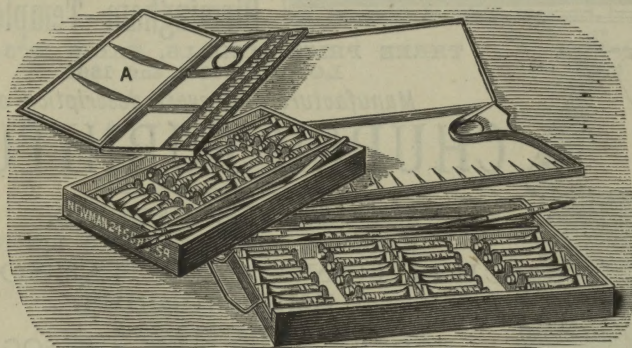
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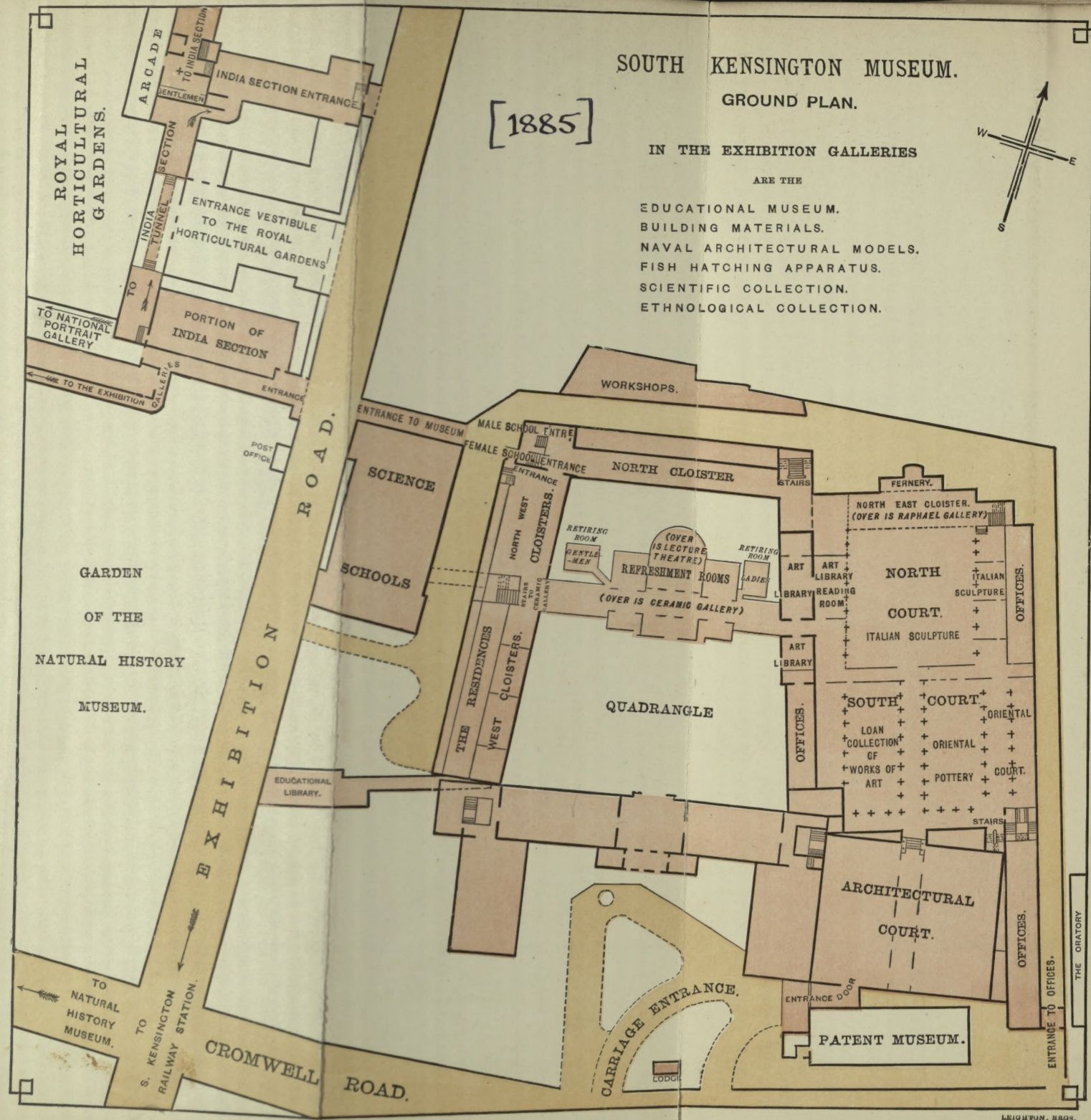
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SOUTH KENSINGTON MUSEUM.
GROUND PLAN.

[1885]

IN THE EXHIBITION GALLERIES
ARE THE
EDUCATIONAL MUSEUM.
BUILDING MATERIALS.
NAVAL ARCHITECTURAL MODELS.
FISH HATCHING APPARATUS.
SCIENTIFIC COLLECTION.
ETHNOLOGICAL COLLECTION.



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HORTICULTURAL
GARDENS.

TO NATIONAL
PORTRAIT
GALLERY

TO THE EXHIBITION
GALLERY

GARDEN
OF THE
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MUSEUM.

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MUSEUM.

TO
S. KENSINGTON
RAILWAY STATION.

CROMWELL
ROAD.

ROAD.

CARRIAGE ENTRANCE.

LODGE

ENTRANCE DOOR

PATENT MUSEUM.

ENTRANCE TO OFFICES.

THE ORATORY

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The South Kensington Museum stands on twelve acres of land, acquired by the Government at a cost of £60,000 ; these are a portion of the estate purchased by Her Majesty's Commissioners for the Exhibition of 1851, out of the surplus proceeds of that undertaking.

Here, in 1855, a spacious building was constructed, chiefly of iron and wood, under the superintendence of the late Sir William Cubitt, C.E., at a cost of £15,000 ; intended to receive several miscellaneous Collections of a scientific character which were mainly acquired from the Exhibition of 1851, and which had been temporarily housed in various places.

In addition to the Collections already alluded to, the whole of the Fine Art Collections which had been exhibited at Marlborough House since 1852 were also removed to South Kensington ; and these were supplemented by numerous and valuable loans by Her Majesty the Queen and others.

This Iron Building was opened on June 22nd, 1857, as THE SOUTH KENSINGTON MUSEUM. It occupied the site of the new South Court, in which the cast of the Trajan Column and other architectural works are now exhibited.

Immediately after the opening of the Museum, the erection of permanent buildings was commenced ; and the Picture Galleries, the Schools of Art, the North and Central Courts, the Ceramic Gallery, Lecture Theatre, and Refreshment Rooms were completed and opened in successive years.

The Iron Building was removed in 1868, and has been re-erected as a Branch Museum at Bethnal Green.

The Indian Section of the Museum, in Exhibition Road, was opened in 1880.

SOUTH KENSINGTON MUSEUM.

THE MUSEUM is open daily ; FREE on *Mondays, Tuesdays, and Saturdays*. On Students' days, *Wednesdays, Thursdays, and Fridays*, the public are admitted on payment of SIXPENCE each person. The hours on Mondays, Tuesdays, and Saturdays are from 10 A.M. till 10 P.M.; on Wednesdays, Thursdays, and Fridays, from 10 A.M. till 4, 5, or 6 P.M., according to the daylight.

Tickets of Admission to the MUSEUM, including the Library and Reading Rooms, the INDIA MUSEUM, and the BETHNAL GREEN MUSEUM, are issued at the following rates :—Weekly, 6*d.*; Monthly, 1*s.* 6*d.*; Quarterly, 3*s.*; Half-yearly, 6*s.*; Yearly, 10*s.* Yearly Tickets are also issued to any School at 1*l.*, which will admit all the pupils of such school on all Students' days. Tickets to be obtained at the Catalogue Sale Stall of the Museum.

THE ART LIBRARY.

THE NEW ART LIBRARY is contained in Rooms above the new SOUTH-WEST COURTS, and is entered through a door in the South-West corner of the SOUTH COURT. It consists at present of upwards of 45,000 volumes on all subjects bearing on Art, and possesses a collection of 17,000 Drawings, 60,000 Engravings, chiefly of Ornament; and 45,000 Photographs, illustrative of Architecture, Ornament, &c. A portion of these are framed, and exhibited in the Museum of Art, to illustrate its various sections. It is emphatically a special Library, the object of which is to aid in the acquisition and development of artistic knowledge and taste, and to furnish means of reference on questions connected with Art. In order to extend its utility, books not readily to be procured in local libraries are allowed to circulate from it to the Provincial Schools of Art. The Library is open morning and evening, during the same hours as the Museum. (*See above.*)

THE EDUCATIONAL READING ROOM.

THIS READING ROOM is at present situated in a temporary building at the extreme western side of the Museum, and is entered from the WEST CORRIDOR. The books and periodicals relate chiefly to elementary instruction at home and abroad; but several standard works in History, Science, and General Literature are included in the Collection. The number of volumes exceeds 43,000; many of these are presentations, or contributions on loan from the various educational publishers. On Students' days the Reading Room is open to all visitors; on Free days admission is restricted to Clergymen, Teachers of Schools for the Poor, or holders of tickets. (*See above.*)

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LEIGHTON, BROS.

SOUTH KENSINGTON MUSEUM.

DESIGNED BY CAPTAIN FOWKE, R.E. THE ORNAMENTATION BY GODFREY SYKES.

Sanctioned by the Science and Art Department

A GUIDE
TO THE ART COLLECTIONS OF THE
SOUTH KENSINGTON
MUSEUM

ILLUSTRATED with PLANS and WOOD ENGRAVINGS

LONDON
PRINTED BY
SPOTTISWOODE & CO., NEW-STREET SQUARE, FLEET STREET
SOLD IN THE SOUTH KENSINGTON MUSEUM

1885
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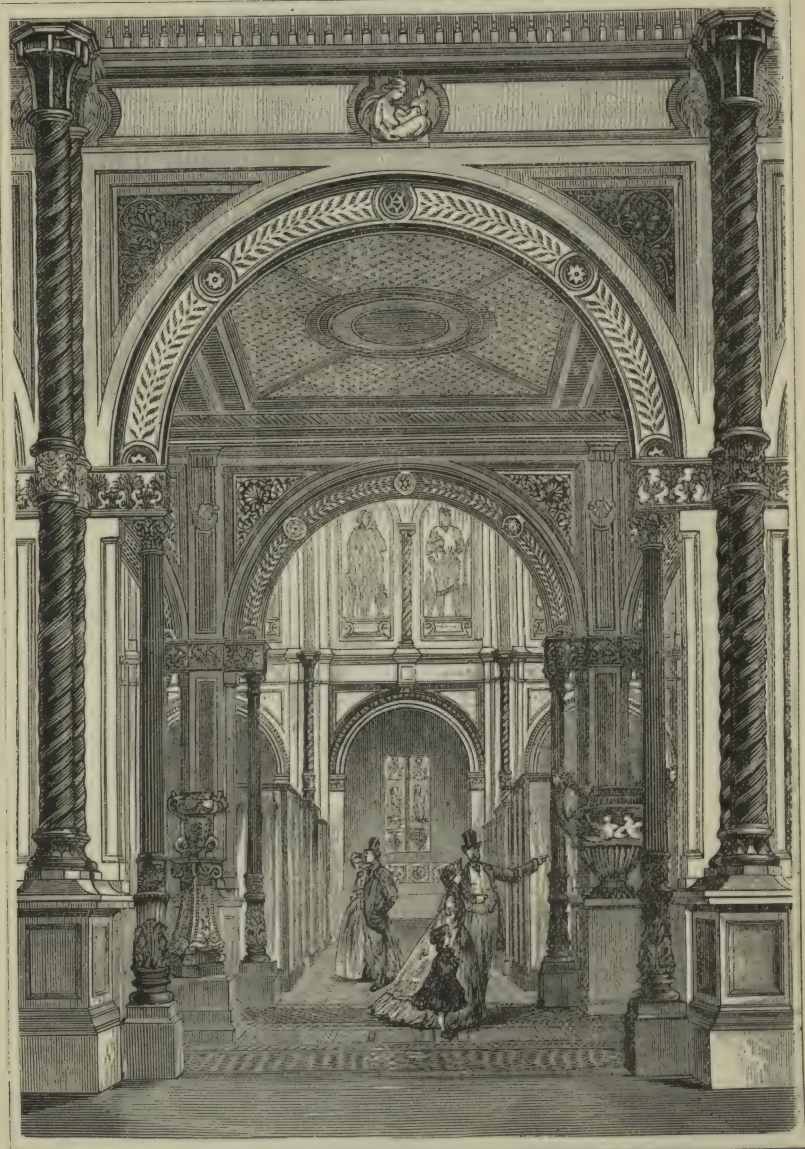
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SOUTH KENSINGTON MUSEUM—THE SOUTH COURT.

GUIDE

TO THE ART COLLECTIONS OF THE

SOUTH KENSINGTON MUSEUM.

NOTICE TO VISITORS.

This GUIDE is revised for each edition up to the date of going to press, but, as the arrangement of the objects in the Museum is liable to change from time to time, absolute correctness cannot be guaranteed.

The Visitor, entering the Museum from the Cromwell Road, will pass through a temporary doorway into the

ARCHITECTURAL COURT.

This is the largest of the three principal Courts, and is divided by a central passage and gallery. Each half of the Court is 135 ft. long and 60 ft. wide; the height to ceiling is 83 ft.; the width of central passage is 17 ft.

The majority of the objects are full-size Reproductions (in plaster) of Architectural works of large dimensions.*

On entering, the visitor will pass under a ROOD LOFT, of alabaster and coloured marbles, with sculptured decoration. This fine specimen of Flemish Architecture is the original work, brought from the Cathedral at Bois-le-Duc, North Brabant; it is dated 1625. There are fourteen candlesticks of brass, ten placed on the top, and four below: the latter have the arms of the respective donors engraved upon them.

A model of the MONUMENT to the memory of the DUKE OF WELLINGTON, which has been recently erected in St. Paul's Cathedral, faces the entrance. This was the last and the most important work of Alfred G. Stevens (*b.* 1817, *d.* 1875), who received his commission from Parliament, and who has deservedly been called 'one of the greatest decorative artists of this or any other time.' The model

* *A Stall for the sale of GUIDE BOOKS, CATALOGUES, and PHOTOGRAPHS, will be found on either hand of the entrance under the Rood Loft.*

is surmounted by the equestrian figure of the Duke, essential to the completion of the composition; this figure is not, as yet, placed on the monument in St. Paul's.

Near by are casts, in plaster, of the RECUMBENT EFFIGY OF THE DUKE and of the two groups of sculpture which adorn the sides of the canopy, one representing TRUTH PLUCKING OUT THE TONGUE OF FALSEHOOD, the other VALOUR TRIUMPHING OVER COWARDICE: these are of the full size of the originals.

Between these is the reproduction of a Chimneypiece, at Dorchester House, Park Lane, also by the late Alfred G. Stevens.

On the left or western side of the Court are the following casts* :—

Against the wall is a CHURCH PORTAL of fine English work. The original is in the Chapter House of Rochester Cathedral, date about 1340; another in the cloisters of Norwich Cathedral, date 1297-1325, faces it on the opposite side of the Court.

Next is a cast of a part of Rosslyn Chapel, Scotland, with the Column known as the PRENTICE PILLAR, erected in 1446.

On the Screen adjoining is a copy of an ANGLE OF THE CLOISTER of San Juan de los Reyes, at Toledo, a fine example of Spanish Gothic art of the 15th century, designed by Juan Guas (*d.* 1495).

Above, on the wall, is a plaster cast of the figure of the NYMPH OF FONTAINEBLEAU, in high relief. The original was executed in bronze by Benvenuto Cellini, about 1544: it is now in the Museum of the Louvre.

Near by is the MONUMENT OF WALTER GREY, Archbishop of York (1216-1255). The original is in the south transept of York Minster, a part of the church which was built by Walter Grey himself.

The cast of the TABERNACLE OF LÉAU, Belgium, stands here. The original, of carved stone, 100 feet in height, is in the Church of St. Léonard at Léau. It is Flemish work by Cornelis de Vriendt, the date of 1552.

Behind this is a cast of the MONUMENT OF COUNT DE BORGNIVAL, in the Church of Breda, in Holland—dated 1536. Given by M. Cuypers.

A SPANISH ALTAR PAINTING, depicting subjects from the legendary history of St. George, brought from a destroyed Church at Valencia. 15th century.

Here is a door leading to the new SOUTH-WEST COURTS.
See page 28.

* For a more detailed account of some of the principal Casts in this Court see *A Description of the Architecture and Monumental Sculpture in the South-East Court of the South Kensington Museum.* By JOHN HUNGERFORD POLLEN, M.A.

Near is a copy in plaster of the FONT AT HAL, Belgium. The original, of brass, is in the Church of St. Mary and St. Martin. The curious iron CRANE by which the massive cover is lifted off and then swung on one side is ornamented with fleurs-de-lys. The original is Flemish of the 15th century.

At the foot of the Trajan Column is a cast of the FRONT OF A TABERNACLE at Hal. The original, of stone, in the Church of Notre Dame, is sculptured with panels of the Last Supper and Christ washing the Disciples' feet. The two lower panels form two doors. It is Flemish work of the 15th century.

Adjoining is a cast in plaster of the brass FONT in the Church of St. Bartholomew at Liège; the original was made by Lambert Patras, in 1112. The basin rests on twelve oxen, symbolical of the twelve Apostles.

Then follows a cast of an ARCH in the centre nave of the JEWISH SYNAGOGUE at Toledo, Spain, known as Santa Maria la Blanca, which was consecrated as a Christian church in the 15th century. This beautiful example of the Spanish-Moorish style is of the 14th century.

Beneath is a cast of the GILT BRASS LECTERN in the Church of Notre Dame at Hal. Flemish work of the 15th century.

In front of this are portions of a wrought-iron SCREEN, together with two small CANNONS, from the Cathedral of Avila, Spain.

Adjoining is a RECESS or CUPBOARD of stucco, decorated with Arabesque ornament and inscriptions in the style peculiar to Spain in the middle ages. This '*Alhacena*,' or Cupboard, was in the court of an old house at Toledo, known as the 'Casa de la Darra,' and as the 'Botica de los Templarios.' It is not improbable that it was built for some apothecary to keep his medicines in. Spanish, Toledo. 14th century.

Near by is a bronze model of the equestrian statue of the celebrated MONUMENT OF FREDERICK THE GREAT at Berlin, the masterpiece of the sculptor Christian Rauch (*b.* 1777, *d.* 1857). It was erected in 1851. A model, on a much reduced scale, of the whole monument will be found in the other side of the Court.

Here is the FLORENTINE BOAR, the original of which is in the Uffizi, Florence. Adjoining these are casts of CANDELABRA from the Louvre.

Against the north wall is a cast of the western Portico of the Cathedral of Santiago de Compostella, Spain, called the PUERTA DELLA GLORIA; the original is the work of Master Mateo, about A.D. 1180. The cast was taken by Mr. D. Brucciani in 1866.

Under one of the arches is a plaster cast copy of the group of MERCURY AND PSYCHE, by Adriaan Vries, a Flemish sculptor. The original, of bronze, was made about 1595, and is now in the Museum of the Louvre.

Near is a reproduction of the bronze figure of MERCURY, by Giovanni da Bologna (*b.* 1524, *d.* 1608), now in Florence.

Next is a copy of a bronze SOCKET FOR A FLAGSTAFF, one of the three which hold the Standards in the Piazza of St. Mark, Venice. It is an electrotpe by the late Mr. Franchi from the original by Alessandro Leopardi, date 1505.

Against the east wall is a copy of a portion of the CHOIR STALLS in Ulm Cathedral, carved in oak by Georg Syrlin in 1469-74.

Close by is a cast of a colossal Græco-Roman statue, in the Louvre, of the Muse Melpomene. The original is supposed to have originally stood in the Theatre of Pompey at Rome.

Next is a reproduction in plaster of a marble BIGA (or two-horse chariot) now in the Museum of the Vatican. It is Græco-Roman work, but has been restored in modern times.

On a screen are the following casts:—

An ARCH, a portion of ARCADE, and a PISCINA from the transept of York Minster. English, about 1250.

The MINSTRELS' GALLERY in Exeter Cathedral. The twelve figures in the niches are represented playing on musical instruments such as were in use in the 13th and early 14th centuries. English, 14th century.

Two CHIMNEYPIECES from Tattershall Castle, Lincolnshire, English, 15th century.

CHIMNEYPIECE by Germain Pilon, from the château of the Seigneur de Villeroy, near Mennecey, now in the Museum of the Louvre. French, 16th century.

On the other side of this screen is a cast of the SCHREYER MONUMENT, outside the church of St. Sebald, at Nuremberg. The original, of marble, was sculptured by Adam Krafft, in 1492. The subjects represented are the Entombment, the Resurrection, and Christ bearing His Cross. It is the artist's masterpiece.

A cast from the MONUMENT OF SIR FRANCIS VERE in Westminster Abbey stands near the entrance. This remarkable monument consists of a plinth bearing the effigy of Sir Francis, with four knights in the costume and armour of the 16th century kneeling bareheaded at the corners, supporting on their shoulders a slab on which is the entire suit of armour of the deceased. The sculptor is unknown.

By its side is a screen holding two terra-cotta panels designed and modelled by Mr. George Tinworth, and lent by Messrs. Doulton: 'Preparing for the Crucifixion,' and 'The Release of Barabbas.'

A copy in plaster of the BRONZE LION OF BRUNSWICK, traditionally reputed to have been brought from Constantinople by Henry the Lion in 1166, stands in front of the Trajan Column.



TRAJAN'S COLUMN AT ROME.

In the centre of this side of the Court is a copy in plaster (in two parts) of the **TRAJAN COLUMN** * at Rome; erected between A.D. 106 and 114. (*See engraving.*) A full description of this celebrated column will be found on the large label on the north side of the base.

Now cross the central passage and enter the Eastern side of the Court.

To the right, on the south wall, is a plaster cast of the **CHIMNEY-PIECE** in the Council Chamber of the Palais de Justice, the ancient hotel of the Liberty of Bruges. The original, erected in honour of the Emperor Charles V., the Treaty of Madrid, and the signature of the treaty of Cambray, 'the Ladies' Peace,' was designed in 1529 by Lancelot Blondeel of Bruges. The lower portion in black marble and the frieze were carved by Guyot de Beaugrant of Mechlin. Flemish work of the 16th century. (*See engraving.*)

By the side of the chimneypiece is an electrotpe copy of the **SEVEN-BRANCHED CANDELABRUM** presented to the Münster Kirche at Essen by the Abbess Matilda in A.D. 1003. The original, of bronze, is in German-Romanesque work of the 10th century.

An electrotpe copy of the famous **CHAIR OF DAGOBERT**, preserved in the Louvre; and two cases of electrotpe reproductions of Chairs, Couches, Tripods, Lamps, &c., found at Herculaneum and Pompeii.

Against the south wall is an electrotpe copy of the **BRONZE DOORS** of Augsburg Cathedral, South Germany. The costume and character shown in these extraordinary panels of metal work so closely resemble those of Byzantine ivories of the 9th century that they may well be the work of artists of that school. Reproduced by Messrs. Elkington in 1874.

On the other side stand the **BRONZE DOORS** of the Cathedral at Hildesheim, North Germany. They were designed and cast in 1015 by Bishop Bernward, whose skill as a worker in bronze and in the precious metals was far in advance of his age and country. The doors were reproduced for the South Kensington Museum in electrotpe by Messrs. Elkington in 1874.

Near on a screen is the cast of the **ROSARY** in the Town Hall of Nuremberg. The original is a panel of wood elaborately carved and gilt by Veit Stoss in 1495.

Close to this stands a copy of the **CHOIR SCREEN** in the church of St. Michael at Hildesheim. The original is of plaster, and German work of the date of the restoration of the church, about 1186.

* See 'Description of the **TRAJAN COLUMN**,' by . H. Pollen, M.A., which may be purchased at the book-stall.

Next is a copy in plaster of the *BRONZE COLUMN* in the Square of the Cathedral at Hildesheim—a Mediæval version of the Column of Trajan. It was the work of Bishop Bernward, a skilled artist in many branches—particularly in metal work—and was erected in 1022. It had originally a capital and crucifix, also of bronze.

On the wall above the chimneypiece is a *FRIEZE*, by Bertel Thorwaldsen, the Danish sculptor (*b.* 1770, *d.* 1844), representing the Triumphal Entry of Alexander the Great into Babylon. One of the two original marble copies is in the Royal Palace of Christiansborg, Copenhagen. This cast was given to the Museum by the Danish Government, after the Exhibition of 1862.

Suspended from the roof is a reproduction of a *CORONA*, or Chandelier, in the Cathedral of Hildesheim in Northern Germany. The original is the larger of two such objects presented by its Bishop, Hezilo (1044–1054), probably after the great fire of the building, A.D. 1046. Both *coronæ* still exist in the Cathedral.

The cast of a *FOUNTAIN* with a group of *PERSEUS AND MEDUSA*, stands close by. The original, of bronze, in a Court of the Old Palace, Munich, is the work of the Flemish artist, Pieter de Witte (*b. ab.* 1548, *d.* 1628), called Pietro Candido. The plaster casts of the *INFANT TRITONS* are from the base of a fountain in the same Court. The originals in bronze are by the same artist.

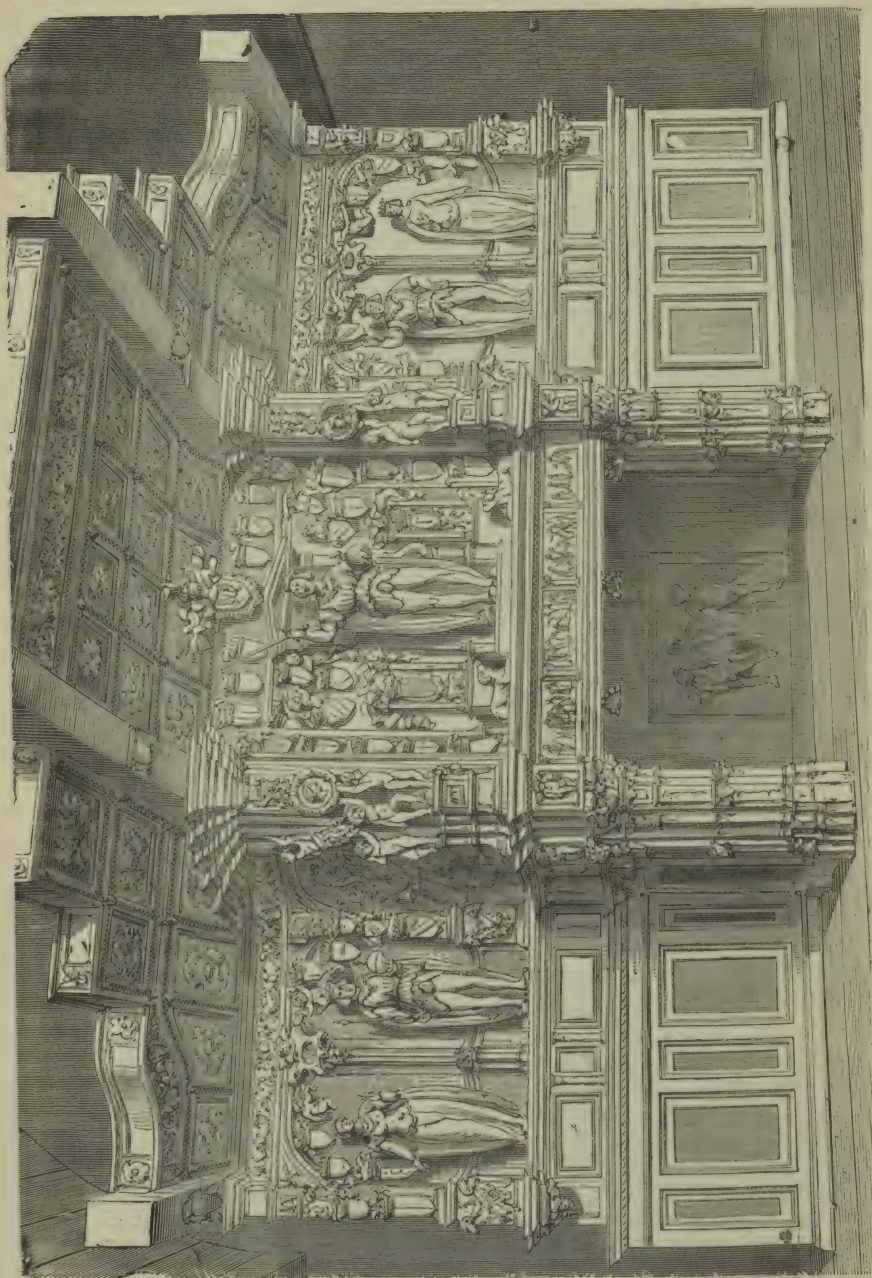
Near is a copy of the *CANDLESTICK WITH SEVEN BRANCHES* in Milan Cathedral. The original, of bronze, was probably made in the 12th century, and is said to have been given in 1562, by Giovanni Battista Trivulzio, arch-priest of the cathedral.

On a screen is a cast of the full-length figure of a *KNIGHT IN ARMOUR*, with a banner and shields of arms. The original is the bronze monument, by Peter Vischer, of *COUNT OTTO OF HENNEBERG*, in the Church of Römheld, in Thuringia. It is German work of the 15th century.

The cast of the statue of *ST. GEORGE AND THE DRAGON* is from the original in bronze, executed in 1378 by an unknown artist, forming a fountain in the courtyard of the Hradschin, the palace of the kings of Bohemia at Prague.

Near is the cast of the *SHRINE OF ST. SEBALD*. The original, by Peter Vischer, in the Church of St. Sebald at Nuremberg, is an oblong *chasse* of silver parcel gilt with gabled top, resting on an altar tomb, the end and sides of which are recessed in panels of sculptured bas-reliefs. The whole is enclosed in a shrine with a roof supported on arches and surmounted by richly composed canopies. At one end is the figure of St. Sebald, and at the other that of the artist, Peter Vischer, who with his five sons began this monument in 1507, and completed it in twelve years.

The cast of the *MONUMENT OF COUNT HERMANN OF HENNEBERG*



CARVED CHIMNEYPIECE (A.D. 1599). Designed by LANCELOT BLONDEEL and GUY DE BEAUGRANT.
In the Palais de Justice, Bruges.

and his wife in the Church of Römheld, in Thuringia, stands near. The original monument, of bronze, erected in 1508, is the work of Peter Vischer.

Next is a cast of the FONT given to the cathedral at Hildesheim in the latter half of the 13th century. The original is of brass; German-Romanesque work of the 13th century.

This Court also contains fine specimens of five wrought-iron screens or railings, made by Huntingdon Shaw, a blacksmith of Nottingham (about 1695). They originally formed part of the garden boundary of Hampton Court Palace.

The following valuable casts, or reproductions in plaster, are placed in this Court :—

On a screen are fixed casts of two Monuments now in the Campo Santo at Pisa, one originally erected in the cathedral of that city to the German Emperor Henry VII. (of Luxemburg), who died in Tuscany in the year 1313, the other erected to an eminent lawyer, Filippo Decio, in the year 1530. The latter is by STAGIO STAGI, a sculptor of the sixteenth century.

The VIRGIN AND CHILD. A group, the original of which, attributed to MICHELANGELO, is in the Church of Notre Dame at Bruges.

Next are casts of two recumbent bronze gilt figures; one of HENRY VII. and the other of ELEANOR OF CASTILE, Queen of Edward I., from their tombs in Westminster Abbey. The original effigy of Henry VII. was executed by Pietro Torregiano about 1518, and that of the Queen by William Torel, citizen and goldsmith of London, about 1300.

COLOSSAL FIGURE OF DAVID as a youth. The original was sculptured by MICHELANGELO from a huge block of marble, on which another sculptor had unsuccessfully tried his hand. It formerly stood in the open air, in front of the Palazzo Vecchio at Florence, but is now placed under cover. This cast was presented to the Museum by the late Grand Duke of Tuscany.

Beneath the David is a circular MADONNA AND CHILD, also by MICHELANGELO, in high relief. The original is in the Uffizi Gallery.

PULPIT, erected in the CATHEDRAL OF PISA by GIOVANNI PISANO in the years 1302-1311. This pulpit suffered great damage from a fire which destroyed the roof of the cathedral in the year 1596. The panels were then deposited in the crypt of the cathedral; many other portions were removed to the arcades of the Campo Santo, and the remainder were incorporated into the new pulpit, a much smaller and plainer structure, which is still in the cathedral. Casts of the various portions were taken for the Museum in 1864 and 1865 by Mr. Franchi, with the permission of the authorities of the cathedral, and thus, more than 250 years after its destruction, a partial reproduction of the pulpit was set up in the Museum.

PULPIT IN THE BAPTISTERY OF PISA, erected by NICCOLA PISANO in the year 1260. This sculptor was the father of Giovanni Pisano, and is generally regarded as the earliest of the distinguished series of Italian sculptors of the Middle Ages. He is believed to have studied the numerous remains of classic sculpture which existed at Pisa, and traces of the results of this study are discovered in several of the figures in the panels of this pulpit, which strongly resemble those on antique bas-reliefs still in the Campo Santo in that city.

STATUE OF ST. GEORGE, by DONATELLO, set up in 1411 on the exterior of the church known as Or San Michele, in Florence.

THE SHRINE OF ST. PETER MARTYR. The original, of marble, by Balduccio of Pisa, is in the Church of St. Eustorgio, at Milan. Dated 1339.

Close by is a cast of the 'VISITATION OF THE VIRGIN TO ST. ELISABETH,' from the original marble by Fra Paolino de Pistoia. Italian, 16th century.

COLOSSAL STATUE OF MOSES. This figure and those of the Two SLAVES which are placed near, are portions of MICHELANGELO's grand but unfinished design for the Monument of Pope Julius II. The MOSES is in the Church of San Pietro in Vincoli, at Rome; the two SLAVES are in the Louvre. An original sketch or model for one of these is in the case of wax models in the North Court.

On the one side of the MOSES is a WINDOW from the west front of the Church of the CERTOSA* of PAVIA, one of the most elaborate edifices of the Renaissance period in Northern Italy, erected in the 15th century. The original is of marble.

On the other is erected a fac-simile reproduction, in copper gilt, of the world-famous Old Testament GATES of the BAPTISTERY of FLORENCE, completed by LORENZO GHIRBERTI in 1452. Traces of gilding are found on the originals.

BUST OF BRUTUS (unfinished), by MICHELANGELO. Museum of the Uffizi, Florence.

Plaster cast of ST. SEBASTIAN bound to a tree. The original by Matteo Civitali (A.D. 1484) is in the Cathedral of Lucca.

Adjoining are two ALTARPIECES from the Certosa near Pavia, one attributed to G. A. Amadeo; it was executed about 1480.

Next, against the wall, is a copy of the PORTA DI SAN RANIERI, in the south transept of the Cathedral at Pisa. The panels represent events in the life of Christ. It was executed in bronze by Bonano, a Pisan sculptor, in 1180.

* A Carthusian monastery—the Italian form of the French word Chartreuse, which has in England been corrupted into Charterhouse.

By the side is a collection of casts after sculptured PANELS by ORCAGNA, and six panels of figures of CHRIST AND VARIOUS SAINTS, from the Campo Santo, Pisa. They are by an unknown Pisan artist of the 13th century.

Facing these are casts of two figures of GIULIANO and LORENZO DE MEDICI, from the originals by Michelangelo, at Florence.

A copy of the BAYEUX TAPESTRY, rendered full-size by photography, and coloured in imitation of the original Needlework at Bayeux, is hung on the east wall.*

Above is a rubbing from the marble pavement of the Duomo of Siena, representing the MASSACRE OF THE INNOCENTS, designed by Matteo di Giovanni Bartoli in 1481; also a cast of a REREDOS of an altar by Tommaso Pisano, of the 14th century.

CENTRAL PASSAGE.

Here is an entrance to the Patent Museum.

In the central passage are arranged the ELECTROTYPE REPRODUCTIONS made for the Museum by Messrs. Elkington & Co., together with others purchased from various foreign manufacturers.

Among these fac-simile reproductions are several pieces from the REGALIA in the Tower of London, and from the ROYAL COLLECTION at Windsor Castle; ancient and mediæval gold and silver vessels lent to the Museum by the Roumanian Government, at the close of the Paris Exhibition of 1867; a fine collection of college and corporation plate, from the originals, in the possession of the Universities and City Companies; and numerous examples of decorative plate, medals, &c., from originals in this Museum and in other public and private collections. The examples of Old English Plate from Knole are of great beauty.

One case contains electrotype reproductions of the 'TREASURE OF HILDESHEIM,' executed by MM. Christoffe et Cie., of Paris. The original objects, of silver and silver-gilt, which are now at Berlin, were discovered in 1868 at Hildesheim, in Hanover, and are believed to have formed the table equipage of a Roman general.

Though these reproductions are specially made for the use of Local Museums and Schools of Art, copies of several of them are permitted to be sold to the public by the electrotypists at fixed prices shown in the Catalogue of Electrotypes.

Now descend the steps at the end of the central passage, and enter

THE SOUTH COURT.

The decorations of this Court are chiefly from the designs of the late Godfrey Sykes. The whole of the iron columns,

* For a full description of this celebrated work see 'The Bayeux Tapestry, with Historic Notes by Frank Rede Fowke,' in the Art Library.

ribs, and girders, are exposed to view, and have been treated as surfaces for decoration; even the bolts and rivets forming ornamental details.

The upper portion of the side-walls is divided into thirty-six alcoves (eighteen on each side), containing portraits, *in mosaic*, of eminent men of all ages connected with the arts, especially those who have been distinguished as ornamentalists, or as workers in bronze, marble, or pottery.

The following are the Artists represented:—

EAST WALL.

- | Artists represented | Painted by |
|--|--------------------------------|
| PHEIDIAS—Greek Sculptor
(The Elgin Marbles from the Parthenon at Athens, now in the British Museum, were his work.) <i>Died</i> B.C. 432.
(<i>In English Glass Mosaic by Harland & Fisher.</i>) | <i>E. J. Poynter, R.A.</i> |
| APELLES—Greek Painter at the Court of Alexander the Great.
Flourished about B.C. 332.
(<i>In Italian Glass Mosaic by Salviati.</i>) | <i>E. J. Poynter, R.A.</i> |
| NICCOLA PISANO—Italian Sculptor
(The Pulpit in the Baptistery at Pisa, of which a cast is in the North Court, was his work.) <i>Died</i> 1278.
(<i>In Italian Glass Mosaic by Salviati.</i>) | <i>Sir F. Leighton, P.R.A.</i> |
| GIOVANNI CIMABUE—Early Italian Painter . <i>Sir F. Leighton, P.R.A.</i>
<i>Died</i> after 1302.
(<i>In Ceramic Mosaic by Minton & Co.</i>) | |
| WILLIAM TOREL—‘Goldsmith and citizen of London,’ English Sculptor
(The Monuments of Henry III., and Eleanor of Castile, Queen of Edward I., in Westminster Abbey.) <i>Died</i> 1300.
(<i>In Ceramic Mosaic by Simpson & Co.</i>) | <i>R. Burchett</i> |
| JEAN GOUJON—French Sculptor and Architect
(Much of the carving of the older portion of the Louvre is attributed to him.) <i>Died</i> 1572. | <i>H. A. Bowler</i> |
| WILLIAM OF WYKEHAM—Bishop of Winchester, Architect of Winchester Cathedral, Windsor Castle, &c.
(The Pastoral Staff in his hand is copied from one designed by him, and now preserved at New College, Oxford.) <i>Died</i> 1404.
(<i>In Italian Glass Mosaic by Salviati.</i>) | <i>R. Burchett</i> |
| GIOTTO—Florentine Painter, Sculptor, and Architect.
(An example of his art in the National Gallery.) <i>Died</i> 1337.
(<i>In English Glass Mosaic by Powell & Sons.</i>) | <i>F. C. Horsley, R.A.</i> |
| LORENZO GHIRBERTI—Florentine Sculptor
(An electrotype copy of his second bronze gate for the Baptistery at Florence is in the Museum.) <i>Died</i> 1455. | <i>E. H. Wehnert</i> |

- | Artists represented | Painted by |
|--|-------------------------|
| FRA ANGELICO (Fra Giovanni da Fiesole)—a Dominican Friar,
Tuscan Painter. | C. W. Cope, R.A. |
| <i>Died 1455.</i> | |
| <i>(In Ceramic Mosaic by Minton & Co.)</i> | |
| DONATELLO—Florentine Sculptor | R. Redgrave, R.A. |
| (He holds in his hand the Mirror Case, known as the Martelli Bronze,
now in the Prince Consort Gallery. Several other original examples and
casts his works are also in the Museum.) <i>Died 1466.</i> | |
| <i>(In Ceramic Mosaic by Minton & Co.)</i> | |
| BENOZZO GOZZOLI—Italian Painter | E. Armitage, R.A. |
| (Frescoes in the Campo Santo at Pisa, and elsewhere. A copy of a portion
of a Fresco by him in Florence, in which his own portrait occurs, is in
the Museum.) <i>Died 1498.</i> | |
| <i>(In Italian Glass Mosaic by Salviati.)</i> | |
| LUCA DELLA ROBBIA—Florentine Sculptor, and Worker in
enamelled Terra Cotta | F. W. Moody |
| (Numerous examples by him and his nephew are in the Museum.) <i>Died 1482.</i> | |
| <i>(In English Glass Mosaic by Harland & Fisher.)</i> | |
| ANDREA MANTEGNA—Italian Painter | F. R. Pickersgill, R.A. |
| (The Triumphs of Julius Caesar, at Hampton Court Palace.) <i>Died 1506.</i> | |
| <i>(In Ceramic Mosaic by Minton, Hollins, & Co.)</i> | |
| GIORGIONE (Giorgio Barbarelli)—Venetian Painter. | |
| <i>Died 1511.</i> | V. Prinsep, A.R.A. |
| <i>(In Italian Glass Mosaic by Salviati.)</i> | |
| FRA BEATO GIACOMO DA ULMA—Dominican Friar and Painter
on Glass at Bologna | N. H. J. Westlake |
| <i>Died 1517.</i> | |
| <i>(In Italian Glass Mosaic by Salviati.)</i> | |
| WEST WALL. | |
| LEONARDO DA VINCI—Florentine Painter, Sculptor, and Architect. | |
| <i>Died 1519.</i> | J. Tenniel |
| <i>(In Ceramic Mosaic by Minton & Co.)</i> | |
| RAPHAEL D' URBINO—Italian Painter | Godfrey Sykes |
| (The Cartoons formerly at Hampton Court, now exhibited in the South
Kensington Museum.) <i>Died 1520.</i> | |
| TORRIGIANO—Italian Sculptor | W. F. Yeames, R.A. |
| (Visited England, and took part in the construction of the Tomb of
Henry VII. in Westminster Abbey.) <i>Died 1522.</i> | |
| <i>(In Ceramic Mosaic by Minton & Co.)</i> | |
| PETER VISCHER—of Nuremberg, Sculptor and Worker in Iron. | |
| (The Shrine of St. Sebald at Nuremberg, of which the Museum contains
a cast.) <i>Died 1529.</i> | |
| W. B. Scott | |
| <i>(In Ceramic Mosaic by Minton & Co.)</i> | |
| BERNARDINO LUINI—Italian Painter | C. Rossiter |
| (Pictures at Milan and Saronno.) <i>Died after 1530.</i> | |
| <i>(In English Ceramic Mosaic by Minton, Hollins, & Co.)</i> | |

- Artists represented Painted by
- LANCELOT BLONDEEL—Flemish Painter, Sculptor, and Architect *F. W. Moody*
 (The Museum contains, in the Architectural Court, a cast of the Chimney-piece of the Council Chamber of the Palais de Justice, Bruges, of which Blondeel was part designer.) *Died 1560.*
(In English Ceramic Mosaic by Minton, Hollins, & Co.)
- VELAZQUEZ—Spanish Painter *E. Long, R.A.*
 (Pictures by him in the National Gallery.) *Died 1660.*
(In English Ceramic Mosaic by Minton, Hollins, & Co.)
- MAESTRO GIORGIO—of Gubbio (Giorgio Andreoli), Italian Sculptor, and Painter of Maiolica . . . *S. A. Hart, R.A.*
 (Many specimens of his ruby lustre ware are in the Museum.) *Died 1552?*
(In Ceramic Mosaic by Minton, Hollins, & Co.)
- HANS HOLBEIN—German Painter *W. F. Yeames, R.A.*
 (Lived many years in England. Portraits of Henry VIII. and his Queens, Sir Thomas More, &c.) *Died 1543.*
(In Italian Glass Mosaic by Salvati.)
- MICHELANGELO BUONARROTI—Sculptor & Painter. *Godfrey Sykes*
 (The Museum possesses a Cupid and some other pieces attributed to him, and several casts of his more celebrated works.) *Died 1564.*
(In Ceramic Mosaic by Minton & Co.)
- TITIAN—Italian Painter of the Venetian School. *G. F. Watts, R.A.*
Died 1576 (aged 99).
(In Ceramic Mosaic by Minton, Hollins, & Co.)
- BERNARD PALISSY—French Potter *R. Townroe*
 (Numerous examples of his work are in the Museum.) *Died 1589.*
(In English Glass Mosaic by Rist & Co.)
- INIGO JONES—English Architect *A. Morgan*
 (Whitehall, St. John's Church Westminster, &c.) *Died 1651.*
(In Ceramic Mosaic by Simpson & Co.)
- GRINLING GIBBONS—Carver in Wood *J. D. Watson*
 (Stalls in St. Paul's Cathedral, &c.) *Died 1721.*
(In Ceramic Mosaic by Minton, Hollins, & Co.)
- SIR CHRISTOPHER WREN—English Architect *Eyre Crowe, A.R.A.*
 (St. Paul's Cathedral, and many other London churches.) *Died 1723.*
(In Ceramic Mosaic by Minton, Hollins, & Co.)
- WILLIAM HOGARTH—English Painter . . . *Eyre Crowe, A.R.A.*
 (Several paintings by him are in the National Gallery.) *Died 1764.*
(In Ceramic Mosaic by Simpson & Co.)
- SIR JOSHUA REYNOLDS—English Portrait Painter *H. W. Phillips*
 (Several paintings by him are in the National Gallery.) *Died 1792.*
(In Italian Glass Mosaic by Salvati.)

Artists represented	Painted by
WILLIAM MULREADY—English Painter (Several pictures by him are in the Sheepshanks Collection.) <i>(In Ceramic Mosaic by Minton & Co.)</i>	<i>F. B. Barwell</i> <i>Died 1863.</i>
JAN VAN EYCK—Flemish Painter (Pictures by him in the National Gallery.)	<i>F. W. Moody</i> <i>Died 1440.</i>

One of the large lunette spaces on the upper part of the north wall is decorated with a fresco painting, THE ARTS OF WAR, by Sir Frederick Leighton, P.R.A. [*See page 49.*]

The SOUTH COURT is divided into two parts by the broad passage which crosses it. (*Above this passage is the Prince Consort Gallery.*) It will be convenient for the visitor to begin with an examination of the contents of the WEST SIDE OF THE SOUTH COURT, which is assigned to

IVORY CARVINGS, GOLD AND SILVER WORK, AND THE LOAN COLLECTIONS.

[*As additions are constantly made to the Loan Collections, Visitors will find many more objects worthy of attention in these Courts than are here noticed. The labels affixed to the objects will furnish much information.*]

The south end of this Court is appropriated to CARVINGS IN IVORY, a branch of early Mediæval Art which is very fully illustrated by the Muséum Collection, supplemented by facsimile reproductions in prepared plaster ('fictile ivory') of the finest specimens from all quarters, chiefly made under the direction of the Arundel Society.

Among the original carvings should be noticed three examples of the rare Consular diptychs; one, the 'Diptychon Meleretense' of the fourth century; a Byzantine casket of the 10th or 11th century; a cylindrical casket of Hispano-Moorish work, late 10th century; some fine Mirror Covers; and the six Plaques of Infant Bacchanals and Fauns attributed to FRANÇOIS DU QUESNOY (Il Fiammingo).

Cases follow in which are arranged objects of ecclesiastical use, fine examples of early Italian, Spanish, French, and German metal work. Here are Processional and Altar CROSSES, PYXES, and portable ALTARS, some of the 12th and 13th centuries. One of these, consisting of a slab of porphyry covered on both sides with gilt copper plates, engraved with religious subjects, is a German work of the 12th century, and formerly belonged to a Bishop of Hildesheim. In these cases are also MONSTRANCES and RELIQUARIES of varied form, one in imitation of a Rhenish-Byzantine Church, another the Bust of a Saint; heads of Processional Staves in ivory and metal, enamelled and jewelled; and here also is the GLOUCESTER CANDLE-STICK of gilt bronze, covered with pierced foliage, figures of

monsters, &c., bearing several Latin inscriptions, one of which records that it was given by the Abbot Peter to the Abbey Church of St. Peter at Gloucester. He became Abbot in the year 1104.

A CRUCIFIX and various articles of amber, jasper, agate, and alabaster, and a small EWER of porphyry mounted in silver gilt, French work of the date of 1350, are in another case.

In a case, among several examples of engraved CRYSTAL, the most remarkable is an EWER of Byzantine workmanship of the 9th or 10th century. It is difficult to conjecture how such a vessel could be carved and hollowed out in so hard a substance. A CUP of Oriental Sardonyx is distinguished for the beauty of its mounting, which bears the English Hall-mark for the year 1567. An agate CUP AND COVER, mounted in silver gilt, on a stem of chalcedony set with rubies; from the Hamilton Collection.

Three cases containing JEWELLERY and PERSONAL ORNAMENTS of various countries and dates, including a beautiful example of English work, a Miniature case of gold, enamelled, the front set with diamonds and rubies; it contains a MINIATURE, by Hilliard, of QUEEN ELIZABETH, wearing a jewelled crown and necklace.

In the next case is the fine collection of Gold, Silver, Enamelled, and Jewelled SNUFF BOXES, 17th to 19th centuries, bequeathed by the late Mr. Geo. Mitchell.

CHALICES, in great variety of form, fill another case; one has the foot and stem elaborately decorated with tabernacle work, and figures of angels and saints.

Objects in the Precious Metals, generally combined with other materials, as Wood, Ivory, Nautilus Shells, Cocoa-nut Shells, fill another case. Among these are some examples of MAZER BOWLS formed of maple wood and mounted in silver, together with several stoneware jugs in silver and silver-gilt mountings, of the 16th and 17th centuries.

FOUR CASES follow, chiefly occupied by vessels in the precious metals designed for secular use, many of them admirable in form and decoration. Among the examples of Early English work is a tall silver-gilt CUP, bearing the London Hall-mark for the year 1611, and elaborately engraved with bands of hunting subjects alternating with scroll work in relief.

Other cases contain Clocks and Watches, and other scientific instruments, chiefly of German manufacture. Some of the clocks are curious representations of pavilions and fortified towers. A remarkable ASTRONOMICAL GLOBE, made at Augsburg in the year 1584, for the Emperor Rudolph II., was given to the Museum by the late Mr. Robert Goff, in 1865.

Near here is a large Dutch CLOCK of gilt metal, profusely ornamented with silver repoussé, pierced and filigree work partly gilt. It is of late 17th century work, and is inscribed 'Breghtel fecit, Hagæ.'

Here is also a very beautiful CUP in silver, repoussé and chiselled with elaborate ornament in strapwork, flowers and fruits, figures of Diana, Lucretia, and Judith. Its execution is attributed to Wenzel Jamnitzer, the celebrated goldsmith of Nuremberg (*b.* 1508, *d.* 1585); it was until recently the property of the Goldsmiths' Guild of that city.

A case to the right is appropriated to articles in NIELLO work and Spanish and Portuguese Salvers, &c.

In a case to the left will be noticed four deep SILVER PLATES of the 14th century, two having an enamelled medallion in the centre; these were discovered in 1864, together with some silver spoons, contained in an iron chest, which had been for centuries concealed in the wall of a house in Rouen.

A case beside it contains examples of DAMASCENED work. A METALLIC MIRROR, in a lofty and elaborate stand of steel damascened with gold and silver, is one of the finest existing specimens of the damascened work of Milan. It was made in that city for one of the Dukes of Savoy, about the year 1550. Two large plaques damascened in gold and silver, with views of the cities of Urbino and Pesaro, are from a piece of furniture made for one of the Dukes of Urbino in the 16th century.

The remainder of this Court is occupied by cases containing English Silver Plate, a collection of Knives, Forks, Spoons, &c., and several cases of ornamental Armour.

Fine examples of SPANISH GOLDSMITHS' WORK, lent by the Right Hon. Sir Austen Layard, are represented, by a Tabernacle and a Chalice of the 15th century, a Custodia and Chalice by Berruguete, a Casket and other articles of the 16th century.

A case filled with GOLD AND SILVER PLATE, lent by Mr. J. Dunn-Gardner, is particularly rich in early English hall-marked examples.

Fine BRONZES and modern GOLD AND SILVER PLATE, are lent by Mr. W. F. B. Massey-Mainwaring and Mrs. Lee Mainwaring.

Amongst many ECCLESIASTICAL ART OBJECTS, lent by Lord Zouche, of great interest, are a silver-gilt Reliquary, a Limoges enamel Chasse, a Ciborium, and a Crucifix—all of the 13th century.

In this Court also is a VIOLIN, lent by the Earl of Warwick, which is recorded to have been given by Queen Elizabeth to the Earl of Leicester. It is most elaborately carved, and bears the date 1579, though believed by some to have been made as early as the year 1340. A reproduction, by Messrs. Franchi, will be found in the collection of Electrotypes in the gallery of the Architectural Court.

Four PANELS attributed to Hubert van Eyck (*d.* 1426), are also in a case in this Court.

A CHARIOT AND HORSES in silver repoussé, chased and jewelled Italian work, dated 1594, lent by the Marquis of Sligo.

A collection of very fine CHELSEA FIGURES, and a variety of Dresden, French, and Battersea ENAMELLED CANDLESTICKS, Snuff-boxes, &c., lent by Mr. W. F. B. Massey-Mainwaring.

Against the wall are several fine CHIMNEYPICES. One, in particular, is of alabaster, the plaques of jasper ware, manufactured for the Paris Exhibition of 1867 by Messrs. Wedgwood & Sons.

In this South-west corner of the South Court is the Staircase leading to

THE NEW ART LIBRARY.

[*For Admission to the Art Library, see page 4.*]

On its walls are arranged the pictures lent by the Earl of Strafford, from Wrotham Park, near Barnet.

Here is also another entrance to the new

SOUTH-WEST COURTS.

The part now open contains the SCULPTURE GALLERY OF CASTS FROM THE ANTIQUE. A collection of nearly 300 reproductions from the most important originals at Athens, and in the Vatican, the Louvre, the Munich Glyptothek, and the British Museum.

And the Museum Collection of EMBROIDERIES, &c., with three fine pieces of FLEMISH TAPESTRY—early 16th century—representing the Triumphs of Chastity, Fame, and Death.

Entering

THE EAST SIDE OF THE SOUTH COURT,

the visitor will notice the large JAPANESE BELLS, INCENSE BURNERS, and the colossal figure of a BODHISATRA, or sacred person destined to become a Buddha.

The Right Hon. A. J. B. Beresford Hope, M.P., lends the ECCLESIASTICAL ART OBJECTS, wood and ivory carvings, enamels, watches, &c. A small Pectoral Cross of gold, encrusted with cloisonné enamels, is one of the earliest known examples of this rare species of enamelling; it is believed to have been made at Constantinople not later than the 11th century.

A collection of Precious Stones and Intaglios, bequeathed to the Museum by the late Rev. C. H. Townsend, and a large and very varied Collection of Rare and Precious Stones lent by the Right Hon. A. J. B. Beresford Hope. Among these are the largest known Pearl, weighing three ounces, and set as a pendent jewel; the largest

known Aquamarine, set as a sword-hilt, which formerly belonged to Joachim Murat, King of Naples; 'The Mexican Sun Opal,' a historical gem; a Catseye, formerly belonging to the King of Kandy, and believed to be the largest known; a piece of Amber, in which is a small fish; numerous Agates bearing natural representations of the human face and of various animals; a tray of Pearls illustrating the varieties of form and colour which characterise these gems.

A case appropriated to Spanish Jewellery comes next, and the remaining cases contain Jewellery of all ages and styles, from that of ancient Etruria, Greece, and Rome, to the cheap jewels worn by the Italian peasantry at the present day. These last were collected for exhibition at Paris in 1867, by Signor Castellani, and afterwards purchased for the Museum as suggestive examples for Art workmen. Other and no less valuable examples are afforded by the specimens of popular jewellery of several other countries, also placed here.

In one of the frames in these cases is a Collection of Gold Objects, found in the old Indian graves in the State of Columbia. These are of many types, and appear to range over a considerable space of time; they are all believed to be anterior to the Spanish conquest in the 16th century. Among them are objects closely resembling Celtic work; also a gold chisel-shaped tool of the type of the early bronze implements, a remarkable hollow armlet, in shape like an Indian bangle, terminating in serpent heads. The large mask in thin repoussé gold probably represents the sun-god.

This Court also contains cases exhibiting a very large collection of FINGER RINGS, formed principally by the acquisition of the well-known Waterton Collection. Here are ancient Egyptian, Greek, Etruscan, Roman, and mediæval Rings; examples of Papal, ecclesiastical, signet, betrothal, and Jewish wedding rings, and numerous other special and interesting varieties.

In other cases are Burmese, Chinese, and Ashanti gold and silver work. Amongst other remarkable articles is a Chinese State Cap of silver-gilt, with human figures and insects, decorated with blue feathers and strings of pearls, from the Summer Palace.

Fronting the colossal Bodhisattura is a case containing a SEA EAGLE or OSPREY, with outspread wings and standing on a rock, made by Miyôchin Munéharu, who is thus described in a Japanese cyclopædia—

'Under heaven there never was
A smith the equal of Miyôchin Munéharu.'

It is a specimen of Japanese ironwork of the 16th century, showing great technical skill in the workmanship, each feather being dexterously executed, and the whole forming a work of great artistic excellence.

Next is a large bronze INCENSE BURNER, of modern Japanese work, in the form of a tripod vase supported on the root of a tree,

on which stand a peacock and peahen. Various small birds rest on the cover of the vase.

Here are the Museum Collections of CHINESE and JAPANESE BRONZES and ENAMELS, POTTERY and PORCELAIN. This large collection is supplemented by a great variety of articles of rare excellence, lent by Admiral the Hon. Sir H. Keppel, G.C.B., Lady Boxer, Mr. Kopsch, the Rev. T. Fitzhardinge-Morton, R.N., Dr. Lilburne, and others.

Near the Gallery at the South End is an octagonal case, 20 feet high, containing a CHINESE LANTERN, which was intended as a present from the Emperor of China to the Empress Josephine. Another case contains most curious examples of Japanese Earthenware and Stoneware. There are vases and other vessels decorated with and made in the form of animals, &c., in a most fanciful manner. Here, too, should be noticed a large model of a JAPANESE PAGODA of the nineteenth century, and an old Japanese statue in bronze of a WARRIOR ON HORSEBACK.

Many cases here contain a large variety of JAPANESE POTTERY, formed by the Japanese Government for this Museum. This historical collection includes a Jar, dated about 640 B.C.; a Bottle, dated about 730 A.D., and called 'Giyogi,' from the name of the person who is said to have introduced the use of the potter's wheel into Japan in the 8th century; numerous marked articles of the 14th, 15th, and 16th centuries, and characteristic examples of the principal modern potteries. A large dish, 3 feet in diameter, is a remarkable specimen of modern 'Imari' ware.

Very beautiful articles in ORIENTAL JADE, AGATE, and CRYSTAL, bequeathed by the late Mr. Arthur Wells or lent by various owners, are in cases near.

Next are cases containing the Museum and Loan Collections of CHINESE and JAPANESE LAC-WORK, WOOD and IVORY CARVINGS, &c.

The Arcades to the east of the South Court form

THE ORIENTAL COURTS.

DECORATED BY THE LATE MR. OWEN JONES.

Here are shown examples of the Art workmanship of the East Indies, China, Japan, &c.; and, for convenience of comparison, objects on loan, if of Eastern origin, are also exhibited in this Court, but the greater part of the objects are the property of the Museum.

In one of the first cases, at the north side, is a large JAPANESE CABINET, or Shrine, of lacquered woodwork, of remarkable workmanship, such as is used by the Japanese to place their household gods ('Kami' or 'Hotoke') in. It is lighted up during family devotions.

Here are fine specimens of ancient Chinese and Japanese cloisonné and champlevé Enamels, now much imitated in France and England.

In cases near, screens of black lacquer, inlaid with mother-o'-pearl, a large cabinet, boxes, &c., of wood covered with ornaments in coloured straw, and other articles, attest the artistic and manipulative skill of the Japanese.

Two cases contain Japanese harness, lacquered work, painted and woven blinds and screens, swords and other weapons, together with complete suits of armour, all the gift of Her Majesty the Queen.

Here, too, may be noticed two interesting Sedan chairs from Japan, of lacquered wood mounted with gilt ornaments.

In another case is a MOORISH SADDLE and horse trappings, richly ornamented with gilt metal.

In rows of cases, nearer the Court, is also the MUSEUM COLLECTION of CHINESE AND JAPANESE PORCELAIN. This includes several remarkable specimens, among which is a dish bearing a rude representation of the Baptism of Our Saviour. It is believed that this was made in Japan before the extirpation of Christianity in 1641, when 40,000 native Christians are said to have suffered martyrdom. Other cases contain collections of Burmese and Siamese Metal-work, lent by Col. E. H. Power and others.

In this Court are several cases filled with the MUSEUM COLLECTION OF GLASS.

OLD GERMAN, FRENCH, and DUTCH GLASS exhibits enamelled, engraved, and cut Goblets, Beakers, &c. OLD VENETIAN GLASS, including specimens of the beautiful *Vitro di Trina*, or lace-work glass; vessels of elegant form in plain glass, of somewhat horny colour and texture, characteristic of the early Venetian manufacture, together with coloured and enamelled glass—*Schmelze*, *Avanturine*, *Millefiore*, and other varieties. Also rare ARAB GLASS LAMPS of the 14th or 15th centuries; RHODIAN glass of the 16th century; IMITATIONS of the VENETIAN glass of the 15th and 16th centuries made by Dr. SALVIATI; and a Collection lent by the Hon. Ashley Ponsonby, of Roman Glass, brightly iridescent.

Here may also be noticed a SÈVRES VASE of celadon green, presented by the Emperor Napoleon III. to Mr. Richard Cobden, lent by Mrs. Cobden; a group of Dresden Porcelain representing the death of St. Francis Xavier, lent by Mr. H. F. M. Ingram; a group of CAPO DI MONTE Porcelain, and other fine examples of Dresden and Italian wares.

And COLLECTIONS OF PORCELAIN lent by Mr. W. F. B. Massey-Mainwaring, the Dowager Marchioness of Huntly, Mr. George Bonner, Count Corti, and others; fine specimens of Maiolica, Sèvres, Dresden, Capo di Monte, Buenretiro, and Oriental porcelain will be found in these collections.

Some very rare Discs, of early Christian Glass, with pictorial representations in gold leaf embedded in the substance of the glass or fixed to the surface, are lent by Mr. C. W. Wiltshire.

At the south end of this Arcade is a complete *PARISIAN BOUDOIR* of the period of Louis XVI. It is a small room with decorations by Clodion, Natoire, and others of the ablest artist workmen of that age, the age of Riesener and Gouthière. This boudoir is said to have been originally fitted up by the wife of the Marquis de Serilly, with the assistance of Queen Marie Antoinette, to whom she had been a favourite maid of honour, and to have been completed during a temporary absence of her husband, as a pleasant surprise for him on his return. It has been partly furnished with suitable contemporary objects.

Now enter the SOUTH ARCADE.

Here are arranged the *ROYAL TREASURES* from *ABYSSINIA*, lent by Her Majesty the Queen; and other objects collected during the expedition to that country, lent by the owners, are arranged in cases nearer the windows. Among the objects lent by Her Majesty the Queen are:—1. *ROBE*, 'BURNOOS,' embroidered silk. Intended by King Theodore to be sent with an Embassy as a present to Her Majesty. 2. 'TARBOOSH,' or close-fitting cap, mounted in silver filigree. 3. *SEAL*, ordinarily used by Theodore: inscribed in Amharic and Arabic—'Theodorus King of the Kings of Abyssinia.' 4. *SEALS*, belonging probably to the Metropolitan of Abyssinia, with inscriptions in Coptic and Arabic. 5. *ROBE*, silk and gold damask, worn by King Theodore on the 8th April only, the day of his death, probably to encourage his troops. 6. *SLIPPERS*, silver filigree, intended by King Theodore to be sent with an Embassy as a present to Her Majesty. 7. *CROWN* worn by Theodore on the occasion of his Coronation at Axum.

Another *CROWN* of silver-gilt filigree work, set with coloured pastes; a silver *PROCESSIONAL CROSS*, and other articles of great interest, are in these cases. Here also are the *GOLD CROWN* and *CHALICE* of the Abima of Abyssinia, lent by the Treasury.

Near the doorway to the Architectural Court stands a *FRENCH CLOCK*, in the form of a large gilt globe, supported by a bronze group of three boys. An enamelled band, on which the figures are marked, revolves round the globe, the hour being indicated by a bronze serpent. This clock is supposed to have been made about the year 1700; the works were repaired some years since by Vulliamy, and it is now in good working order.

Objects from New Guinea lent by Mr. Hugh H. Romilly, and also objects from South Africa by Sir Bartle Frere.

Now, passing down the central passage, enter

THE NORTH COURT.

This lofty and spacious building is specially appropriated to the exhibition of examples of ITALIAN ART WORKMANSHIP, Sculpture in the round and in relief, pottery, carved wood, chairs, painted *cassoni*, &c. Many of the most beautiful of these objects are, so to speak, incorporated into the building. The decoration here is much simpler than that of the South Court.

The North Court is 107 feet long, 106 feet wide (exclusive of the cloisters), and 33 feet high. The roof is of a single span without pillars. Around the cornice is a broad band of blue and gold, on which are inscribed passages from Ecclesiasticus.

Over the doorway by which this Court is entered is fixed the marble SINGING GALLERY or 'CANTORIA' from the Church of Santa Maria Novella, Florence, the work of BACCIO D'AGNOLO, a Florentine sculptor, and erected about the year 1500. (*See Illustration.*)

Against the east wall is a cast of another SINGING GALLERY, originally in the Duomo at Florence. It was the work of LUCA DELLA ROBBIA, in 1432-38. The brackets and the carved panels, representing groups of youths and maidens singing, dancing, and playing musical instruments, are now in the Bargello at Florence.

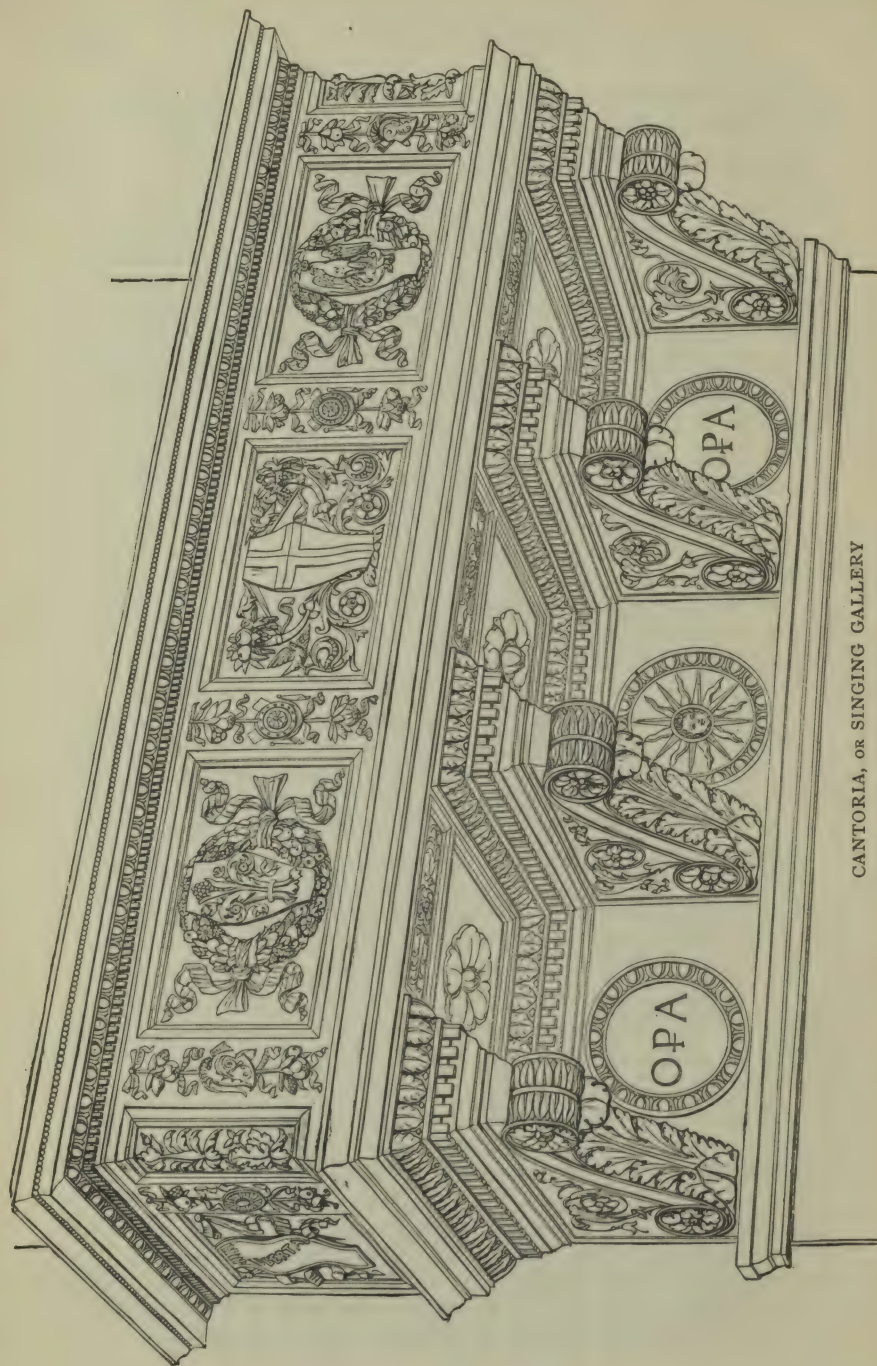
On the wall above the arcades are reproductions in paper of some of the principal MOSAIC DECORATIONS in various Churches in Rome; and copies in water-colours of FRESCOES of the 9th century in the subterranean Basilica of San Clemente, Rome.

Against the south side of the Court are placed two FOUNTAINS: one, made about the year 1520, from a house in Florence; the other from a house in Venice, and erected about twenty years earlier;

Also the MONUMENT TO GASPARO MORO, from the Church of S. Maria della Misericordia, Venice; erected in 1651;

And an ARCHED RECESS from the chapel of the Palazzo Ambron, Florence, attributed to BENEDETTO DA MAIANO (1424-1498); originally standing in the chapel of Santa Chiara.

On the north side of the Court stands the CHAPEL or TRIBUNE from the Conventual Church of Santa Chiara, in Florence, erected in the year 1493. The architecture of this chapel is ascribed to SIMONE POLLAIUOLO; the FRIEZE of enamelled Terra-cotta is by ANDREA DELLA ROBBIA. The REREDOS, the work of Leonardo del Tasso, which formerly stood in this chapel, is placed beneath it.



CANTORIA, OR SINGING GALLERY

In marble. By BACCIO D'AGNOLO. Died 1543.

From the Church of Santa Maria Novella, Florence. Now in the South Kensington Museum. (See page 33.)

Close by, on the north side, are two black marble doorways, from a church at Genoa, the one on the left erected by Lázaro Doria in A.D. 1470, and that on the right by Giorgio Spinola in 1480.

On the screens on the side of this Court are numerous examples of ITALIAN SCULPTURE, chiefly of the thirteenth to the sixteenth centuries.

Bas-reliefs of the VIRGIN, holding the INFANT SAVIOUR on her knee, are here in great number, many of them by the most renowned Italian sculptors, as JACOPO DELLA QUERCIA, DONATELLO, DESIDERIO DA SETTIGNANO, and ANTONIO ROSELLINO.

Two fine examples of the peculiar flat relief introduced by DONATELLO should be studied ; his Christ in the Sepulchre supported by Angels, and the Delivering of the Keys to St. Peter.

An Altar, or SHRINE of a female saint, recently acquired from Padua, is also ascribed to the same sculptor. This very valuable work of art had for many years been used as a drinking-trough for horses. A hole has been roughly pierced in it.

Here also, on screens, are examples of ancient Roman Wall decorations, painted in distemper, and Terra-cotta and Stucco panels forming the decorations of a Greek Tomb about 200 B.C.

On brackets and screens in cases in this Court are placed several TERRA-COTTA BUSTS, chiefly contemporary portraits of Florentine citizens of the 15th century. The evident fidelity of these portraits is very striking. Among them is one of the celebrated Dominican preacher and reformer, GIROLAMO SAVONAROLA, who was burnt in the Piazza del Signoria, at Florence, in 1498; and near these are Bas-reliefs, Figures and Groups, chiefly in unglazed Terra-cotta, some of singular beauty.

On the same side is a marble DOORWAY from Genoa, A.D. 1519, by L. di Romenio da Campione, with figures by Cristoforo da Ramponio.

Near here should be noticed the DINI CASSONE, of carved gilt wood, with panels, by Dello Delli, painted about 1440, and several fine carved Venetian Chairs, Coffers, &c.

Here also is a large collection of SCULPTURE in TERRA-COTTA, both plain and enamelled. Of the enamelled Terra-cotta known as DELLA ROBBIA WARE, the Museum possesses more than fifty examples, several of them of great excellence.

Pre-eminent among them is a MEDALLION, an imposing specimen, eleven feet in diameter, bearing the arms and emblems of King René of Anjou, and surrounded by a massive border of fruit and foliage. It is believed that this was executed about the year 1453, and fixed at a considerable elevation on the exterior wall of a villa near Florence in memory of a visit of the king. It was only a few years

since removed from its original position, having therefore endured the action of the atmosphere for more than 400 years. A label affixed to this Medallion gives some interesting particulars respecting the arms displayed on it.

An ALTARPIECE, also of Della Robbia Ware, representing the Annunciation, in high relief, is in white enamel, uncoloured, but showing some traces of gilding.

A very important example is an ALTARPIECE representing the Adoration of the Magi, and containing upwards of twenty figures, many of which are believed to be portraits of contemporaries of the sculptor, probably Andrea della Robbia, during the lifetime of his uncle Lucca.

Another very beautiful example of Della Robbia Ware is a full-length figure of the VIRGIN, with the Infant Saviour in her lap, under an arch border of fruit and flowers, and supported on a triangular bracket.

Twelve circular MEDALLIONS of enamelled Terra-cotta painted in blue, with representations of the agricultural operations of the twelve months of the year, and with the zodiacal signs, are attributed to LUCA DELLA ROBBIA, and are supposed to have been used for the interior decoration of the writing-cabinet of Cosmo de' Medici.

On the right-hand side of this Court is a series of cases containing valuable original ITALIAN BRONZES of the 14th to 18th centuries—knockers, candlesticks, statuettes, gilt-bronze salt-cellars, brass salvers, &c.

The celebrated MARTELLI BRONZE or Mirror Cover, which has been reproduced in electrotype by Messrs. Franchi, should be noticed. This work of the Italian sculptor DONATELLO was made about the year 1440 for the Martelli family of Florence. It was obtained for the Museum from the representative of this family in the year 1863, for the sum of 650*l*.

In the same case are two bronze MEDALLIONS, supposed to have belonged to a set representing the Labours of Hercules; their execution is attributed to the celebrated medallist, Sperandio, 15th century.

The other important original objects in this Court are—

A MARBLE FOUNTAIN with a circular basin surmounted by a statuette of BACCHUS. From a palace in Florence. Date about 1600.

STATUE OF CUPID, by MICHELANGELO; believed to have been executed by him in his 24th year, A.D. 1497.

STATUETTE (unfinished) OF ST. SEBASTIAN, also by MICHELANGELO; an example of his recorded practice of cutting his works at once from the marble, without availing himself of the mechanical appliances in general use among sculptors for chiselling out in marble a figure previously modelled in clay.

BUST OF A WOMAN, life size, ascribed to the same sculptor.

STATUE OF JASON, probably by one of the earlier scholars of MICHELANGELO.

Fine ITALIAN BRONZE BUSTS of the 16th century, ascribed to Bernini, are placed on pedestals and in cases near here.

Near these statues is a case containing a number of small MODELS, in WAX and TERRA-COTTA, by various Italian sculptors of the sixteenth century. Of these, twelve are attributed to MICHELANGELO. These Models were purchased for the Museum by Parliamentary grant, for the sum of 2,110*l.*, in the year 1854 : they had been for a long period in the possession of the Gherardini family of Florence.

Two TABLES of Florentine Marble Mosaic ; 16th century.

Several fine carved stone CHIMNEYPIECES. Conspicuous among these is one brought from Padua, which was made about the year 1530. Its frieze is filled by a continuous band of hunting scenes, in which are represented human figures, horses, dogs, and wild animals in full relief. It is protected by glass ; also one of the year 1450.

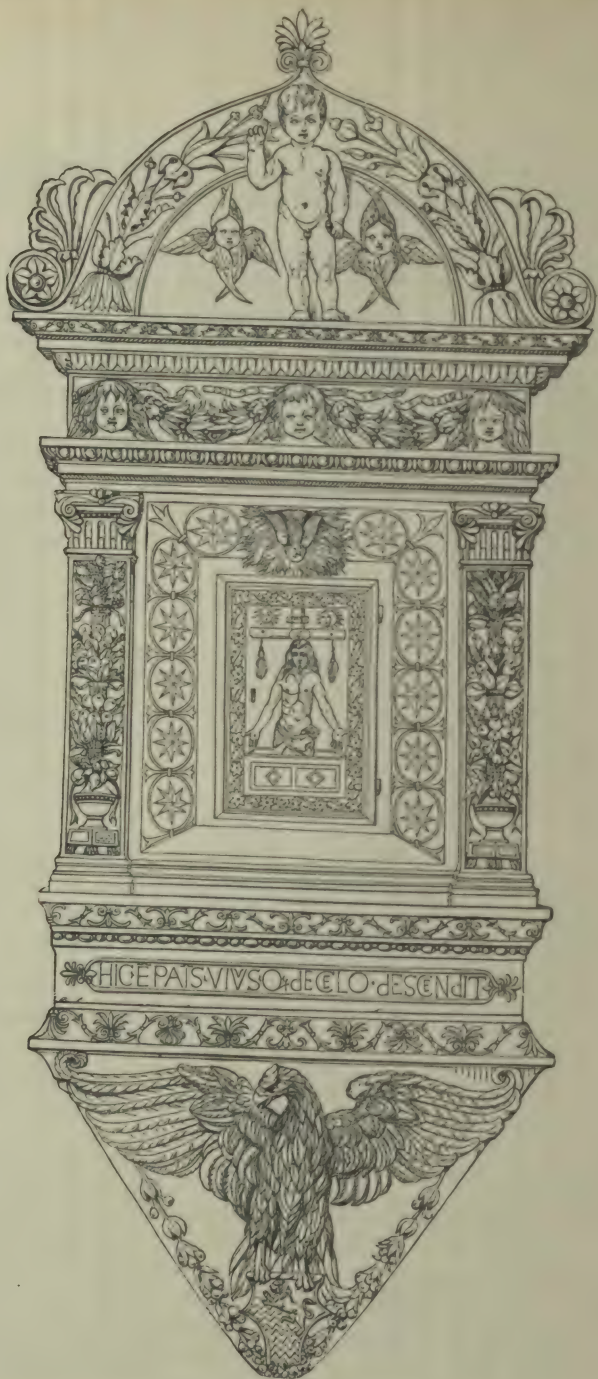
Near this is an ALTARPIECE by ANDREA FERRUCCI or ANDREA DA FIESOLE, executed about the year 1490. This, and the TABERNACLE in the centre of the Court, also the work of this sculptor, are from the Church of San Girolamo at Fiesole, near Florence. (*See Illustration*, p. 38.)

THE EAST ARCADE.

In this Arcade are TEXTILE or WOVEN FABRICS of European origin, including several Gobelin Tapestries, Ecclesiastical Vestments, Coffers covered with silk embroidery, and rare fragments of Mediæval Embroidery. Here is the 'incomparable' SYON COPE of English embroidery of the 13th century, worked, perhaps, while the rebuilding of Westminster Abbey by Henry III. was still incomplete; the orphreys are of some years later. From the armorial bearings it is conjectured to have been worked in Warwickshire.

This Cope once belonged to the monastery of Syon, near Isleworth, and was, at the period of the English Reformation, carried to Portugal. It returned to England in the beginning of the present century, in the possession of some poor nuns to whom one of the Earls of Shrewsbury gave an asylum. They bequeathed to him their few possessions, and in 1864 the Cope, which had attracted great attention in the Loan Exhibition of 1862, was secured for the Museum at the cost of 110*l.* Several other copes, chasubles, and dalmatics of early date are also shown here.

In a case near is a SPANISH MANTLE for the Roll of the Law from a Jewish Synagogue. It is of crimson velvet, richly embroidered with gold and silver, and is surmounted by two bells of silver filigree.



TABERNACLE OR SHRINE.

In Carrara marble. By ANDREA FERRUCCI. Died 1528.

From the Church of San Girolamo at Fiesole. Now in the South Kensington Museum.

And a VENETIAN BED, with hangings and furniture to match ; early 18th century. Bequeathed by Mr. Alexander Barker.

THE NORTH ARCADE.

The Arcade, continued along the north end of the Court, contains also Textile Fabrics and Embroidery.

Some recent acquisitions of examples of Italian Sculpture, from Venice, Padua, Treviso, Bologna, &c. ; they consist of balconies, pilasters, monuments, &c.

In this Arcade also is exhibited the Museum Collection of Ancient and Modern LACE,* in which nearly all the different varieties of this exquisite hand-work are represented. Amongst many remarkable specimens are a Chasuble and other articles of scarlet silk, covered with Spanish rose-point Lace of the 16th century ; a Lappet of beautiful Brussels point d'Angleterre (No. 323.—'69), &c.

Here also, in frames on screens, is a valuable and interesting collection of FANS, the gift of Sir M. Digby Wyatt and Lady Wyatt. Many fine English, French, Italian, and Dutch Fans, together with Chinese and Indian examples, will be found among them.

Here, too, is THE BRONZE WOLF OF THE CAPITOL at Rome, a Scagliola copy. Ancient Roman. The figures of Romulus and Remus are 15th century restorations.

Through the windows of this Arcade is seen the *Fernery* which was specially designed to enable the Students in training as Art-teachers to draw from plants at all seasons.

The remainder of this Arcade is at present applied to the exhibition of Musical Instruments of various ages and countries.

A Harpsichord, formerly the property of Handel, has recently been presented to the Museum by Messrs. Broadwood & Sons. Near it is a Spinnet made by Annibale de Rossi, of Milan, and dated 1557 ; it is remarkable for the decoration of its case, of pear-tree wood carved and encrusted with ebony, ivory, lapis lazuli, and rare marbles. A Spinnet in leather case, decorated in coloured glass, made at Murano towards the end of the 16th century, and said to have belonged to Elizabeth, Queen of Bohemia, daughter of James the First ; and two other Italian Spinets, dated 1555 and 1568, stand close by ; and a small German Finger Organ of the 16th century, in a highly decorated case : this organ was said by its late owner to have once belonged to Martin Luther. A Virginal, signed 'John

* 'A Descriptive Catalogue of the Lace in the South Kensington Museum,' by Mrs. Bury Palliser, with illustrations, may be had at the Bookstall.

Loosemore, fecit 1655,' stands near, in an oak case painted in oil on the inside. By the side of cases, containing harps, violoncellos, lutes, mandolines, and other musical instruments of the 16th, 17th, and 18th centuries, many of them remarkable for the beauty and delicacy of their decoration—are other cases filled with the popular Musical Instruments used at the present day in China, Japan, Persia, Russia, Roumania, Upper Egypt, Central Africa, &c., some of them of excessively rude construction.

Near here is a Doorway which leads into the

REFRESHMENT ROOM CORRIDOR.

Specimens of ancient and modern Stained Glass are fixed in the windows, including some beautiful fragments given by Mr. H. Vaughan, and said to have once formed part of the famous windows of the Sainte Chapelle at Paris. A series of coloured tracings from the Fairford Windows are on the wall.

In the recesses of this Corridor are several examples of Sculpture, original models for statues by Baron Marochetti, Campbell, Baily, and Earle; amongst others are three marble statues, Puck, Titania, and Jaques, by J. G. Lough, bequeathed by Mr. W. Minshull Bigg; a marble statue of Eve, by E. H. Baily, R.A., given by the late Mr. Wynn Ellis; and a marble group of Cupid and Pan, by Holme Cardwell, given by Mr. John Malcolm, of Poltalloch. Here are also a marble bust and casts of two other busts by the recently deceased Italian sculptor Bastianini, celebrated for his admirable imitations of the works of the great portrait sculptors of the 15th century, and a bust of the late Frank Buckland, by Warrington Wood.

THE REFRESHMENT ROOMS,

which are amply provided, are open to the public during the Museum hours. A tariff of prices may always be consulted.

The decoration of the Central Refreshment Room is chiefly from designs of Artists connected with the Department; that of the Green Dining Room was entrusted to the firm of Morris, Marshall and Faulkner; that of the Grill Room, or Dutch Kitchen, was designed by Mr. E. J. Poynter, R.A., in 1869.

LAVATORIES and WAITING ROOMS are on either hand.

Having passed through this Corridor, the visitor will have before him a Staircase, decorated from the designs of Mr. F. W. Moody, which leads to the Gallery containing the Museum Collection of Pottery. It will be better to postpone the visit to this Gallery until the tour of the ground floor of the Museum has been completed. Turn to the left, and enter

THE WEST CORRIDOR.

Here is arranged part of the Museum Collection of Old Furniture and Tapestry ; Sideboards, Cabinets, Wardrobes, Chests, Tables, Bedsteads, &c., in ebony, oak, walnut, chestnut, and other woods ; some inlaid with marquetry, others remarkable for their elaborate and occasionally grotesque carving.

A French Cabinet of 18th century work, from the Hamilton Collection, should be noticed ; its panels are painted with allegorical figures and trophies on a gold ground, in the manner known as 'Vernis Martin.'

At the south end of this Corridor to the left is another entrance to the new SOUTH-WEST COURTS, noticed at page 28 ; and to the right is a passage leading to the

EDUCATIONAL READING ROOM,

which, on students' days, is open to all visitors ; on free days admission is restricted to clergymen, teachers of schools for the poor, or holders of tickets.

[*For Admission to Educational Reading Room, see page 4.*]

Returning, we pass through double doors into

THE WEST SCHOOL-CORRIDORS.

These Corridors form the basement of the building in which are the Schools of Art.

Here are four CHIMNEYPieces of carved wood and stone from an old house in Lime Street, London ; examples of English carving of the 17th century. Given by the Fishmongers' Company.

Near is a Cabinet of Marquetry, the fronts of the drawers carved with emblematic groups of figures in high relief. This is said to have been made from the designs of Hans Holbein for Henry VIII. It was formerly in the Strawberry Hill Collection.

State Carriages and Sedan Chairs fill a large space in this Corridor. On the walls are Wood Carvings and Casts of Architectural details of the mediæval and Renaissance periods.

Near these may be noticed some graceful Columns from Fife House ; a Fireplace and Doorway from an old house in Carey Street, recently demolished ; and Panelling from the Bishop's Palace in Exeter ;

And a PULPIT of carved wood, inlaid with ebony and ivory, and retaining traces of ancient colour ornament, acquired from a mosque at Cairo. It bears several inscriptions, one of which states that it was constructed in the second half of the 15th century.

[From this Corridor a door leads out of the Museum to the EXHIBITION GALLERIES and the INDIAN SECTION, in Exhibition Road.]

THE NORTH SCHOOL-CORRIDOR

is continued at right angles with the part already traversed, still forming the basement of the Schools of Art, and now forms

THE PERSIAN COURT,

in which is arranged the fine Collection of Persian Textiles given by H.I.M. the Shah; the Earthenware, Tiles, Metal Work, Carpets, &c., purchased in Persia by Major R. Murdoch Smith, R.E., and M. Richard.*

Here must be noticed a DAMASCUS ROOM, of the end of last century, furnished throughout just as it would have been in Damascus.

The Corridor terminates at the staircase leading to the Picture Galleries. The hall at the foot of this staircase, though really a portion of the West Arcade of the North Court, has not yet been noticed. It is mainly devoted to the Anglo-Saxon and other Antiquities which were discovered near the town of Faversham, Kent, chiefly during the formation of the London, Chatham and Dover Railway, and bequeathed to the Museum by the late Mr. William Gibbs. The Collection, which will be found to be of very great archæological interest, consists of Glass and Bronze Vessels, Weapons, Personal Ornaments, and Pottery.*

ART OBJECTS IN THE GALLERIES (*upstairs*).

The whole of the ground floor of the Museum Buildings appropriated to the Art Collection has now been briefly described. Certain objects are for the present placed in the Picture Galleries upstairs, and these, together with the contents of the Keramic or Pottery Gallery, and the Prince Consort Gallery, remain to be noticed.

The STAIRCASE leading to these galleries is lighted by a large Stained-glass Window, made by Messrs. Lavers and Barraud from the design of Mr. Reuben Townroe, a pupil of the late Mr. Godfrey Sykes. The design is suggested by the passage in Ecclesiasticus c. 38 v. 24 to end, descriptive of trades. Around the upper part of the Staircase are placed five cartoons or original designs for Fresco paintings in the Houses of Parliament, by Messrs. Cope, Dyce, Horsley, Redgrave, and Cave Thomas.

The Visitor will pass through the two rooms facing the head of the Staircase, containing a part of the HISTORICAL COLLECTION of

* Special Catalogues of these Collections can be purchased at the Catalogue-stall in the Entrance Hall.

BRITISH WATER COLOUR DRAWINGS.* The collection is, for the most part, composed of the gifts of Mrs. Ellison, of Sudbrooke Holme, Lincolnshire; Mr. William Smith; Mrs. Tatlock; Miss Twining; Mr. C. T. Maud; the bequests of the Rev. C. H. Townshend and Mr. John Meeson Parsons; examples of Gainsborough, M. A. Rooker, A.R.A., G. Barret, R.A., S. Gilpin, De Louthembourg, Paul Sandby, Wm. Payne, E. Dayes, Rowlandson, Serres, Cipriani; and, on a screen, several original sketches by the late John Leech.

In the second room are several Pictures, bought under the Chantrey Bequest, lent by the Royal Academy—amongst others, 'A Visit to Æsculapius,' by E. J. Poynter, R.A.; Mr. F. Dicksee's 'Harmony'; 'The Death of Amy Robsart,' by Mr. F. W. Yeames; Mr. Orchardson's fine work entitled 'On Board H.M.S. "Bellerophon," July 23rd, 1815, off Cape Ushant, leaving France'; Mr. Colin Hunter's 'Their only Harvest'; 'Britannia's Realm,' by J. Brett, A.R.A.; 'The Last Voyage of Henry Hudson,' by John Collier; also the groups in bronze of 'An Athlete struggling with a Python,' by Sir Frederick Leighton, P.R.A.; 'A mounted Indian attacked by a Serpent,' by Thomas Brock; and a marble statue of 'The Prodigal Son,' by W. Calder Marshall, R.A.

In a room to the left of the staircase is the continuation of the HISTORICAL COLLECTION OF BRITISH WATER COLOUR DRAWINGS, comprising examples of Crome, Turner, Edridge, Barker of Bath, W. H. Pyne, Reinagle, Danby, F. Nash, Delamotte, Stothard, S. Howitt, Westall, and H. W. Williams. In two rooms through this are—in addition to numerous examples of BOOKBINDING—the later part of the Museum Collection of Water-colour Art. Here will be found pictures by John Varley, J. Cristall, Sir A. W. Callcott, R.A., R. Hills, S. Owen, J. S. Cotman, P. De Wint, S. Prout, F. Mackenzie, Copley Fielding, T. Uwins, R.A., David Cox; and in the third room to the left are works by W. H. Hunt, J. Nash, G. Cattermole, D. Roberts, F. W. Topham, F. Tayler, L. Haghe, T. M. Richardson, Sidney Cooper, and J. F. Lewis, R.A., and four drawings by the late Dante Gabriel Rossetti.

THE KERAMIC OR POTTERY GALLERY.

Here is now arranged in cases the whole of the Museum Collection of Earthenware, Stoneware, and Porcelain.

We first meet with Early English pottery of the 17th and 18th centuries. A large collection of Wedgwood's Jasper and other wares follows; in one case is a vase and other articles of Rockingham ware; and in side cases are examples of the Porcelain of Bow, Chelsea, Bristol, Plymouth, Worcester, and Derby.

* A Descriptive and Illustrated Catalogue of this Collection, prepared by the late Mr. Samuel Redgrave, may be purchased at the Bookstall.

The great manufacturers of pottery of the present day in Italy, France, and England, are here represented. Some modern Maiolica from the Marquess Ginori's factory near Florence shows a partially successful revival of the ruby lustre of the 16th century.

The English reproductions of Maiolica, Palissy, and Della Robbia Ware are chiefly adaptations rather than direct imitations of the old methods; modern designs and modern forms are in many cases employed with signal success.

Several neighbouring cases contain the Museum Collection of French Earthenware of the 16th century, including no less than five pieces of the celebrated Henri Deux Ware, namely, two Tazzas, a Salt-cellar, a Candlestick and a Plateau. Near these are some modern imitations of this Ware by English manufacturers.

A fine Collection of Earthenware, known as the 'Aigoin Collection,' containing specimens of Rouen, Nevers, Moustiers, Strasbourg, Marseilles, Nancy, Lunéville, Niderwiller, and Aprey ware, was acquired by the Museum in 1870.

The Collection of Palissy Ware is unusually fine, including some good specimens of his so-called Rustic Pieces; also Statuettes, Salt-cellars, Ewers, and Dishes with sacred and classical subjects in relief.

Next follow the Porcelains of Sèvres and the other less renowned French manufactories of the 18th century; several very fine specimens of Sèvres Porcelain are lent by Her Majesty the Queen; three Vases of Turquoise Blue are unsurpassed for their beauty of colour.

The productions of the rival manufactories of Germany, with Dresden at their head, stand near, and include a large Fountain with groups of Neptune and marine monsters, in white porcelain.

Several fine Delft and Rouen Earthenware Vases of grotesque design, from Hampton Court, part of the collection made by William III. and his Queen Mary, were removed hither some years since by Her Majesty's permission.

Next follows the Museum Collection of German and Flemish Stoneware. Three German Stoves, one bearing the date 1578, are covered with plaques of enamelled and glazed earthenware; in front of one is a group in high relief representing the triumph of Mordecai.

In a case near are a few examples of Venetian, Capo di Monte, and other Italian Porcelain, chief among which are three pieces of the exceedingly rare Florentine porcelain of 17th century, probably the earliest porcelain made in Europe.

Other cases contain Persian, Arabian, and Rhodian Glazed Pottery. Some pieces are remarkable for their beauty of form and colour, particularly for the happy combination of tints of blue.

The remainder of this Gallery is chiefly occupied by an extensive Collection of the various Italian Wares known as Maiolica. Many of the pieces in this Collection have an European celebrity, and find a

place in every notice, whether English or foreign, of this Ware ; such as the Plateau on which is a portrait of Pietro Perugino ; that on which a painter of Maiolica is represented at work ; that with the Figure of St. George, an adaptation of Donatello's famous statue, in the centre (*see p. 20*), and several of the signed and dated pieces of Gubbio Ware by Maestro Giorgio.

Examples of the so-called Hispano-Moresco Ware of Spain fills several cases at the further end of the Gallery.

The Staircase at the end of this Gallery leads to the Training Schools, and that at the side to the LECTURE THEATRE of the Museum, and to various private offices.

Ten columns supporting the roof of this Gallery are covered with Embossed and Glazed Tiles of the various tints peculiar to the modern Celadon porcelain of Sèvres. These are from the manufactory of Messrs. Minton & Co. Around each column will be seen certain letters, which, when deciphered, give the names of celebrated potters. The following are thus honoured :—

POUSA.—Chinese tradition records that he was a workman in the imperial porcelain factory, where, in despair at the repeated failures of himself and his fellows in producing some great work commanded by the Emperor, he plunged into the furnace. His self-immolation secured the success of the work, which came out perfect. He has ever since been regarded as the tutelary saint of the porcelain makers of China, and is represented by those little corpulent porcelain figures often met with in Collections.

VITALIS.—Probably a potter in Britain during the period of Roman ascendancy. A vase of the red Roman pottery known as Samian ware, on which this name was stamped, was found in London in 1845.

GIORGIO ANDREOLI—'Maestro Giorgio,' the greatest of the manufacturers of Lustred Maiolica.

LUCA DELLA ROBBIA, the inventor of the enamelled terra cotta bearing his name.

VEIT HIRSCHVOGEL (1441-1525), a potter of Nuremberg, celebrated for his German enamelled earthenware, somewhat resembling the Italian Maiolica.

XANTO—Francesco Xanto of Rovigo—a celebrated painter of Maiolica at Urbino between 1518 and 1547.

BERNARD PALISSY (1510-1589), the inventor of the well-known French pottery bearing his name.

FRANCOIS CHARPENTIER—supposed to have been the potter engaged in the manufacture of the Faïence d'Oiron or Henri Deux Ware.

J. F. BÖTTCHER (1681-1719), the inventor of Dresden Porcelain, and of the peculiar ware bearing his name.

JOSIAH WEDGWOOD (1730-1795), the well-known English potter, and inventor of Jasper and other wares.

The Staircase at the West end of the Gallery leads down to the School Corridors already noticed (*p. 40*). The visitor is recommended not to descend, but to return along the Ceramic Gallery. On again reaching the Picture Galleries, and crossing the adjoining room, the visitor will

reach the Gallery at the end of the South Court, by which access is obtained to

THE PRINCE CONSORT GALLERY.

Here, in a double row of cases, both sides of which should be inspected, are placed many of the most interesting and costly possessions of the Museum. A careful examination of the contents of this Gallery alone would require many hours.

The case in the arched opening is devoted to examples of Ancient Enamels, chiefly of ecclesiastical use.

The most important object in the next case is the large SHRINE or Reliquary, in the form of a Byzantine Church, surmounted by a dome. This Shrine, which is 22in. high, and 20in. wide, was bought for the Museum in 1861, at the sale of the celebrated Soltikoff Collection, for 2,142*l*. The columns, walls, and roof are covered with champlevé enamelling, and four panels and twenty-eight statuettes of carved ivory are incorporated in the design. Altogether it is one of the most important existing remains of Rhenish Byzantine Art of the 12th century.

At one end of this case is an unusually fine German TRIPTYCH of champlevé enamel of the 13th century. In the centre are represented the Crucifixion of Our Saviour, His Descent into Hades, and the Angel at the Sepulchre; on either wing are represented events from Old Testament history, selected by the artist as typical of those in the centre. By the Crucifixion are, on one side, the Sacrifice of Abraham, on the other, the Brazen Serpent; by the Descent into Hades, are Samson with the Gates of Gaza, and a Fisherman with a large fish, in allusion to the victory over Leviathan or Satan; by the empty Sepulchre are Jonah released by the whale, and the Dead Man restored to life by touching the bones of Elisha. Latin rhyming inscriptions surround each subject.

A large ALTAR-CROSS of Rhenish Byzantine work, of the 12th century, is also specially interesting, on account of its symbolism. Five medallions of champlevé enamel are inserted in it; one in the centre bears the Holy Lamb, the others bear representations of—
1. Jacob blessing the Sons of Joseph, by crossing his arms.
2. Aaron marking the house of an Israelite with the letter *tau*, a recognised emblem of the Cross.
3. The Brazen Serpent.
4. The Widow of Zarephath standing before Elijah, with the two sticks she had gathered held in the form of a cross. In the upper arm of this Cross is a cavity for the insertion of a relic. Many of the Altar-crosses in this Collection have similar cavities.

A TRIPTYCH at the further end of the case was apparently constructed in Germany in the 13th century, for the purpose of

containing relics, probably believed to be portions of the true Cross. These still remain under glass. The wings exhibit figures of the Twelve Apostles, in six plates of embossed metal, and it will be noticed how the workman has made two designs only serve his purpose, alternating them in different order on the two wings.

Several small TRIPTYCHS in translucent enamel, Pastoral Staves or Croziers, and Enamelled Plaques of great beauty, will also be found in this and in the neighbouring cases.

In a case farther down will be found the Gold Missal Case said to have belonged to Henrietta Maria, the queen of Charles I. It is covered with delicately chased figures encrusted with brilliant translucent enamels of various colours. It is Italian work, about the year 1580.

THE CASES immediately following contain numerous examples of the various classes of Enamel, Ancient and Modern. Pre-eminent among these are the PAINTED ENAMELS of LIMOGES of the 16th and 17th centuries. These consist of Plaques, Salvers, Ewers, Salt-cellars, Caskets, &c. ; and furnish to the Art student a very complete illustration of this manufacture. The most important example in these cases is the large Casket, enamelled on plates of silver, on which is painted a band of dancing figures. It is attributed to JEAN LIMOUSIN, about the close of the 16th century, and is accounted the finest work of this artist. It was acquired for the Museum at a cost of 1,000*l*. Another remarkable Enamel is the large Medallion Portrait of Charles de Guise, Cardinal de Lorraine, attributed to LEONARD LIMOUSIN, recently acquired at a cost of 2,000*l*. An Enamelled CASKET, diapered with several armorial shields, is believed to have been made in England for William or Aymer de Valence between the years 1290 and 1300. And a collection of Battersea and Bilston Enamels.

In a case containing many small articles in enamel, and gold and silver filigree work, is a small CROSS of cedar-wood covered with thin gold plates, of Byzantine 10th century workmanship. The figure of Our Saviour is of walrus ivory ; the inscription at the head and four evangelistic symbols are early and good examples of the rare cloisonné enamel.

Next is a case containing a CHANDELIER and other articles of Russian Enamel work, of the 17th century.

At the foot of the steps, a CASKET of carved ebony with silver-gilt mountings, designed by F. W. Moody, contains copies of 'The Early Years of the Prince Consort,' 'The Principal Speeches and Addresses of the Prince Consort,' and his 'Season Ticket for the Exhibition of 1851'; and beside it is a Portrait of the Prince, in glass mosaic, by Salviati, of Venice ; all given to the Museum by Her Majesty the Queen.

At the south end of the Prince Consort Gallery is the entrance to the

GALLERY OF THE ARCHITECTURAL COURT,

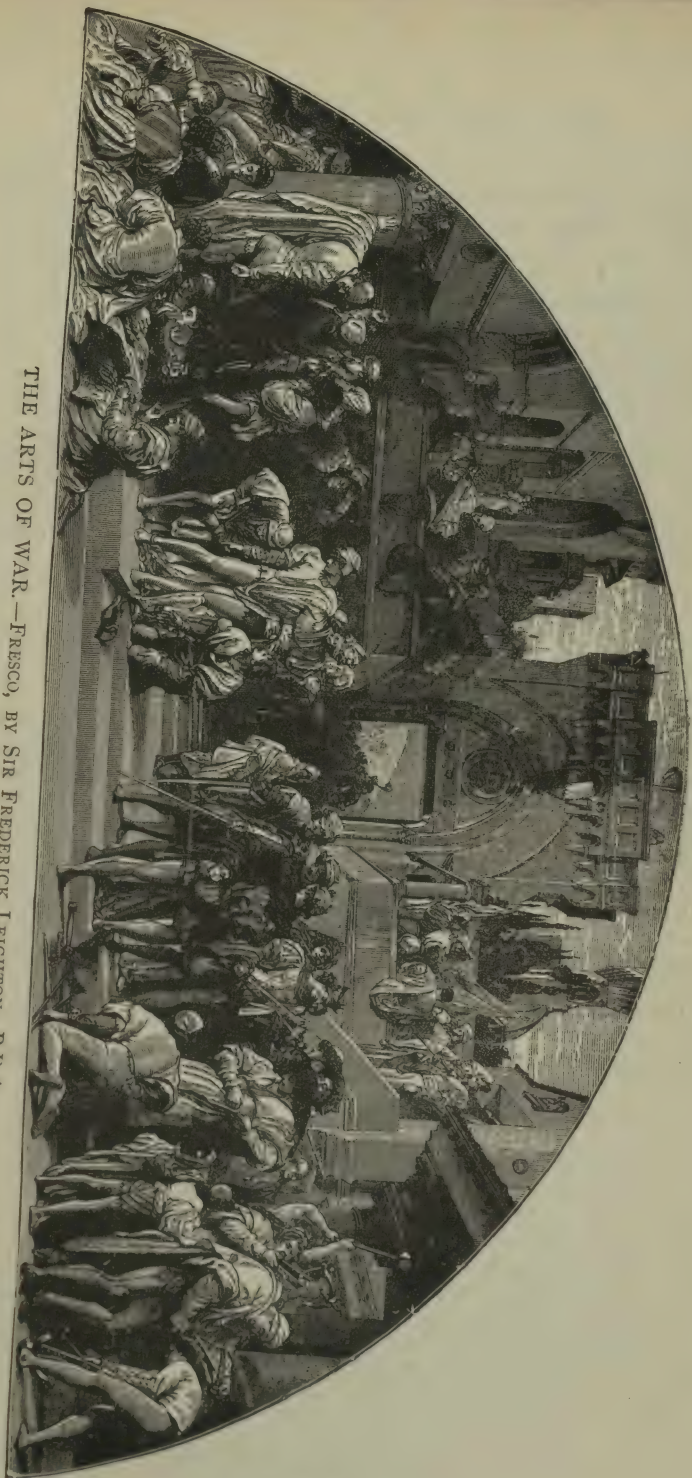
which is entirely devoted to examples of Art Ironwork.

Returning through the Prince Consort Gallery, from an arched opening at the North end a view of the North Court is obtained. The balcony here is the Singing Gallery from Florence (*see p. 32*). Over this arched opening is a Medallion Portrait, in mosaic, of the late Prince Consort.

To the right is the grand fresco of *THE INDUSTRIAL ARTS AS APPLIED TO WAR*, by Sir Frederick Leighton, P.R.A. It is a lunette, 35 ft. long at the base, and 16 ft. high, and is one of the finest examples of wall decoration in England. The companion subject, *THE INDUSTRIAL ARTS AS APPLIED TO PEACE* (a sketch for which may now be seen in the opposite gallery), is destined to fill the corresponding space on the other side of the north end of the South Court.

The *ARTS OF WAR*, completed in the early part of 1880, is executed in a process called by its inventor, Mr. Gambier Parry, 'Spirit fresco,' and which is claimed to be of a very enduring nature and almost impervious to the attacks of time and atmosphere. We quote the following account of the picture from the *Athenæum* of Feb. 28th, 1880:—

'The scene before us is the entrance to a town or fortress of Italian Gothic architecture; and the figures wear those Italian costumes of the fourteenth century which are dear to artists in designs of the early Renaissance. The effect of brilliant open daylight has been rendered with peculiar splendour; the coloration is vivid, and in a bright, pure key; the treatment is at once severe and elegant, decorative and monumental, without archaism and without those Mantegnesque affectations of which we have seen much of late. The composition of the figures, not less than that of the chiaroscuro, general colouring, and light and shade, is architectonic; the lines throughout and the arrangement of the groups are adapted to the pedimental form of the lunette; even the shadow of the overhanging arch has been considered in the disposition of the white clouds and buildings in the distance.



THE ARTS OF WAR.—FRESCO, BY SIR FREDERICK LEIGHTON, P.R.A.

‘The portal to which we have just referred is accessible by a flight of steps, so broad that its landings extend before the whole foreground, while the several grades supply those varied elevations which are advantageous in a monumental composition, and most of all in a lunette which must be seen under a large arch. The principal group on our right of the foreground consists of young men who have gathered there to receive swords, which have been piled on the pavement in front. An armourer kneels with his back towards us, who seems to be distributing the weapons, and stoops to take one from the pile, while he talks to a young man who is girding up his loins. Several other soldiers are here. Some examine the swords they have selected, testing their edges, balancing their blades against their handles, while one tries the temper of his weapon by bending it, point downwards, against the pavement. This group is signalised by a mass of white in the centre, being the dress of a gentleman with a badge of herbage in his cap. A corresponding mass is on the other side of the picture. Still more on our right three men are trying steel cross-bows, and winding the strings with winches. They are all in attitudes varied to suit the pedimental form of the lunette. A page, carrying a helmet, looks on at the last-named group. Two energetic armourers are busily shaping new blades on an anvil.

‘In the centre of the whole composition, and a little removed from the front, is a warrior wearing over his complete armour a long hooded cloak of pale citron colour; he turns slowly towards the steps which lead to the portal, carries a drawn sword under one of his arms, and seems to be looking at the spectator. Behind him, and seen in the mid distance through the open archway in the wall, are two knights armed cap-à-pie, the one on a russet, the other on a grey horse; their figures are relieved on the white banner which, blazoned with a crowned rampant lion or, flutters in the air. Above the gate is a watch-tower, with machicolations, loopholes, and the city’s escutcheon in full colours. On our left of the gate, and separated from the large group of swordsmen by an interval of the foreground without figures, is a party of gentlemen who are trying on their armour. One of these adjusts a greave on his left leg, and, turning backwards as he looks over his shoulder, talks to the armourer kneeling behind him, and nearer to us. The speaker raises his heel and bends to see how the armour fits there, while he supports himself on the shoulder of a comrade. The other greave lies on the step. Its owner’s armour is white, enriched by reflections from surrounding draperies of the same, and deeper tints of blue, purple, red; his own dress comprises white sleeves and light hose of a rich medium blue. The armourer’s costume is of two purples, with a black apron; his tawny skin is bronzed by smoke and fire, and contrasts strongly with the ruddy and blonde faces about him. The next group comprises a youth, who is consulting a spurrier about the fitting of a spur on his heel; he wears a white jerkin and red hose. The former piece of costume,

combining with his neighbour's breastplate and ample sleeves of nearly the same colour, supplies the mass of white on this side of the composition which is complementary to the white on the other side. The spurrier stoops to examine his employer's heel; the latter, a spirited-looking youth, bends sideways, with extended arm, and points to the defect. Behind these are two soldiers, trying on their helmets. The next group on our left consists of a magnificent figure of a stalwart knight, in golden armour cap-à-pie, and his two pages, who adjust his breastplate and pauldrons. Still further in the same direction the composition terminates in the figure of a young warrior, who, placing one hand on a huge column which closes the view, bends sidelong, and, raising his heel, adjusts the spur with which it is armed. In front of the last figure, and extending along the foreground towards the centre, is a numerous group of females seated on the floor, and embroidering a banner. Their attitudes are extremely various, and their faces are full of character and rich in expression.

'Seen over the lower walls of the portal, and in balconies on each side, are groups of figures; here they bear shields, there they bear banners, one of which is displayed, while other persons are in consultation. Beyond, and higher than all the men and women of the composition, we see over the balcony the tall, dark cypresses and other trees, the many towers of the fortress, and an azure sky, which is barred with white and lustrous clouds and is full of sunlight.

'To any one familiar with the artistic style of the President it is needless to say that this fresco is exceedingly refined. It is a masterpiece of accomplished art; it is monumental, but not austere. Broad, luminous, and homogeneous, the effect and general tone of the painting leave nothing to be desired in that respect. It exhibits rare solidity, its types are fine, and exclude any element that is less than beautiful; the actions are graceful, and diversified in energy and character. Artists will be charmed by the keeping and completeness of the whole effect, tone, colour, and light and shade. In short, it may be said that here is a very fine illustration of culture in art, backed by a rare sense of what is beautiful and graceful in invention, treatment, and all technical qualities. Grace abounds, but with all its refinements there is not the least lack of character or strength. In the quality last named it is by far the most fortunate of Sir Frederick's productions. The artist had a great opportunity, and has achieved a great success.'

From this point the visitor had better return to the rooms on the left, containing the Dyce and Forster Collections, in WESTERN GALLERIES.

Passing the French paintings and drawings given by Mr. F. R. Bryan, including two paintings by F. Philippoteaux, 'Charge of the French Cuirassiers at Waterloo,' dated 1873, and the 'Battle of Fontenoy,' 1874.

In five rooms at the south end of the WESTERN GALLERIES are placed the Collections of Books, Drawings, and Engravings bequeathed to the Museum by the Rev. A. Dyce and Mr. John Forster.

THE DYCE COLLECTION,

bequeathed to the Museum by the Rev. Alexander Dyce, the eminent scholar and editor of Shakespeare, consists of Oil Paintings, Miniatures, Drawings, Engravings, &c.; a few Manuscripts, and a most valuable Library of Printed Books, numbering upwards of 11,000 volumes, and especially rich in the Greek and Latin Classics, Poetry and the Drama, and Italian literature.

Amongst the Oil Paintings, the Theatrical Portraits, including a full-length of Edmund Kean as Richard III., are of much interest.

In the Gallery containing the Oil Paintings are displayed some of the best of the original drawings both by old and modern masters, and a selection of the rarer and more curious books, including the first two folio editions of Shakespeare.

In other rooms adjoining the Dyce Collection is

THE FORSTER COLLECTION,

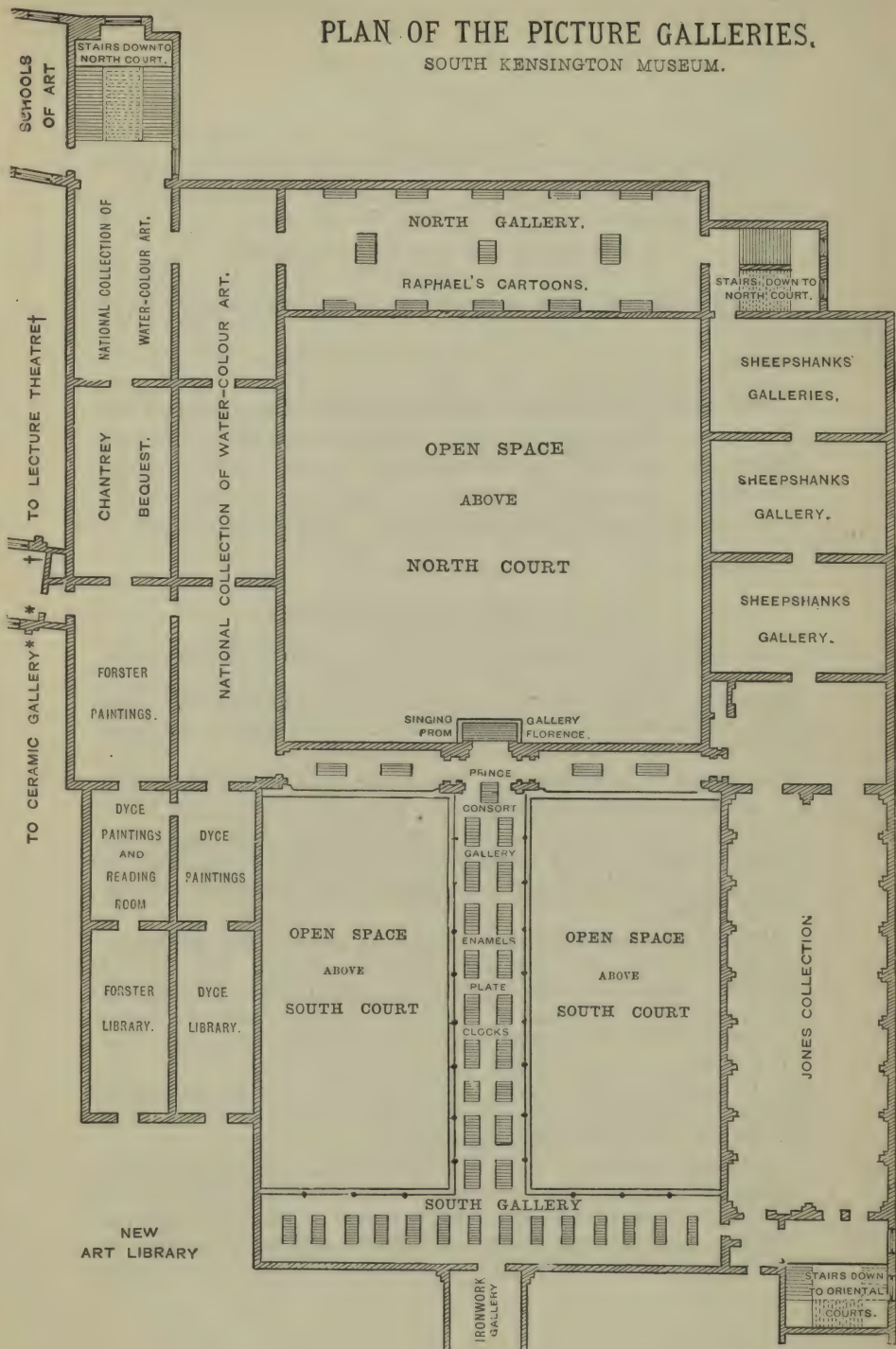
bequeathed in 1876 to the Museum by Mr. John Forster, Mr. Dyce's friend and executor. It consists of Oil and Water-Colour Paintings, Drawings (including a large number by Maclise), a remarkable Model of a Buddhist Temple, and a most interesting and varied assemblage of Manuscripts, Autographs, and Printed Books, the latter amounting to upwards of 18,000 volumes. Amongst the manuscripts are many of the original MSS. of the works of Charles Dickens—Mr. Forster was his friend and biographer; and amongst the books are two copies of Granger's Biographical History of England, illustrated with more than 5,000 portraits.

The painting by D. Maclise, R.A., which occupies the chief place in the gallery containing the Forster Pictures, representing 'Caxton's Printing Office in the Almonry at Westminster,' and Caxton himself showing the first proof-sheet of the first book printed in England (1477) to Edward IV., was bequeathed by Mr. Forster to the present Lord Lytton, and has been lent by his lordship to the Museum. In this room are portraits of the late T. Carlyle, by G. F. Watts, R.A., painted in 1868, and Charles Dickens, by W. P. Frith, R.A.

Oliver Goldsmith's Chair, Desk, and Walking Cane, bequeathed by Goldsmith to his friend Dr. Hawes, who attended him in his last illness, and given to the Museum by Lady Hawes, are exhibited in this Gallery.

The Reading Room for the Dyce and Forster Libraries is open for the accommodation of visitors from 10 until 5 P.M. daily.

PLAN OF THE PICTURE GALLERIES, SOUTH KENSINGTON MUSEUM.



PART II.

GUIDE
TO THE PICTURE GALLERIES IN THE
SOUTH KENSINGTON MUSEUM.

THE PICTURE GALLERIES, which are above the Arcades of the South and North Courts, may be reached by either of three Staircases; one at the North-West corner, another at the North-East corner of the North Court, and a third at the South-East corner of the South Court. (*See ground-plan.*)

In the NORTH GALLERY are now hung

THE RAPHAEL CARTOONS.

These celebrated cartoons, which are drawn with chalk upon strong paper and coloured in distemper, are the Original Designs executed by Raphael and his Scholars in the year 1513, as copies for Tapestry work for Pope Leo X. Each Cartoon is about twelve feet high. There were originally ten, but three are lost, viz. :—

The Stoning of St. Stephen, The Conversion of St. Paul, and St. Paul in his Dungeon at Philippi.

The Tapestries, worked in wool, silk, and gold, were hung in the Sistine Chapel at Rome in the year 1519, the year before Raphael died, and excited 'the greatest applause.' These tapestries are now in the Vatican.

The Cartoons remained neglected in the warehouse of the manufacturer at Arras, and were seen there by Rubens, who advised Charles I. to purchase them for the use of a Tapestry Manufactory which was then established at Mortlake. On the death of Charles I., Cromwell bought them for 300*l*. They remained for a long time in a lumber-room at Whitehall, till, by command of William III., Sir Christopher Wren erected a room for them at Hampton Court, in which they have hung till Her Majesty permitted them to be removed to South Kensington in 1865.

Raphael Sanzio was born at Urbino in Italy on Good Friday, March 28, 1483, and died at Rome on Good Friday, April 6, 1520. He received his Art Education in the school of Pietro Perugino, at Perugia. He afterwards painted at Florence, and for many years at Rome.

On entering the North Gallery from the West side the Cartoons are thus arranged, beginning on the right hand :—

Christ's Charge to Peter.	The Death of Ananias.
Peter and John Healing the	Paul and Barnabas at Lystra.
Lame Man.	

And then turning to the opposite wall, follow —

Elymas the Sorcerer struck Blind.	Paul Preaching at Athens.
The Miraculous Draught of Fishes.	

Between the last-mentioned Cartoons is a copy in black chalk by Casanova of THE TRANSFIGURATION now in the Vatican ; this was Raphael's last work, and was carried in the procession at his funeral.

A copy in Tapestry of Christ's Charge to Peter is hung opposite the original Cartoon. There are also between and above the cartoons

A Series of Drawings copied from Raphael's Fresco Decorations in the Vatican, made for Pope Julius II., about the year 1511.

A Series of Arabesque Pilasters, copied from the Loggie of Raphael in the Vatican.

Sixteen Lunettes, also copied from the Loggie.

And two Paintings, lent by Mrs. Louise Scott, of the Virgin and Child with St. John, by Ghirlandajo and Bazzi di Siena.

At the ends of the Gallery are copies in Oil, on a reduced scale, of ten Frescoes by Raphael in the Stanze of the Vatican—'The Dispute of the Sacrament,' 'Heliodorus driven from the Temple,' &c.

The Virgin with the Infant Jesus and St. John, by Raphael, dated 1514, painted on panel.

A Tapestry from the Imperial Manufactory, The Gobelins, at Paris, —A copy of the Holy Family, by Raphael, in the Louvre ; and an old Italian copy of St. John, by Raphael, in the Uffizi.

Passing through the door at the East End of the Raphael Gallery, and turning to the right, we now come to three Galleries, in which will be found

THE SHEEPSHANKS COLLECTION.

CATALOGUE of the OIL PAINTINGS in the BRITISH FINE ARTS COLLECTIONS, SOUTH KENSINGTON, for the most part the GIFT of the late Mr. JOHN SHEEPSHANKS.*

6 Cows Drinking	John Burnet
8 Italian Landscape	Callcott

* A detailed Catalogue of the Paintings and Drawings in these Galleries, containing much valuable information, may be purchased at the Bookstall.

9	A Brisk Gale	<i>Callcott</i>
10	Slender and Anne Page	"
11	Dort—A Sunny Meadow	"
13	A Seaport—Gale Rising	"
14	The Inn Door—Gravesend	"
15	A Sunny Morning—A Group of Cattle	"
17	Devotion—St. Francis	"
18	The Sisters—Portraits of the Artist's Two Daughters	<i>M. Carpenter</i>
21	Scene from 'Paul Pry'—Liston, Madame Vestris, Miss Glover, and Mr. Williams	"
25	The Caves of Ulysses at Sorrento	<i>Clint Collins</i>
27	Rustic Civility	"
28	Hall Sands, Devonshire	"
30	Bayham Abbey, near Tunbridge Wells	"
31	Seaford, Coast of Sussex	"
32	Cottage Interior	"
33	Salisbury Cathedral	"
34	Dedham Hill	<i>Constable</i>
35	Hampstead Heath	"
36	Hampstead Heath	"
37	Boat-building, near Flatford Mill	"
38	Water Meadows, near Salisbury	"
39	Lobster Pots	"
41	Brighton Sands	<i>Cooke</i>
43	Mont St. Michael, Normandy	"
45	Portsmouth Harbour—The Hulk	"
47	Windmills—Blackheath	"
50	A Donkey and Spaniel	"
52	Palpitation—A Young Lady Waiting for a Letter	<i>Cooper</i>
53	The Young Mother	<i>Cope</i>
55	Maiden Meditation	"
56	Beneficence	"
57	Almsgiving	"
58	L'Allegro	"
59	Il Penseroso	"
60	Mother and Child	"
61	A Scene on the Tummel, Perthshire	"
62	A Summer's Afternoon	<i>Creswick</i>
64	A Woody Landscape	"
65	Disappointed Love	<i>Crome</i>
66	Calypso's Islands	<i>Danby</i>
67	Liensford Lake, Norway	"
69	The Waifu's Heart	"
70	A Peasant Woman Fainting from the Bite of a Serpent	<i>T. Duncan</i>
71	An Italian Contadina and her Children	<i>Eastlake</i>
72	The Head of a Cardinal	"
73	Cupid Sheltering Psyche	<i>Elty</i>

74	Honeywood introducing the Bailiffs to Miss Rich- land as his Friends	<i>Frith</i>
78	Wild Boar and Wolf	<i>Gauermann</i>
81	The Contrast : Youth and Age	<i>Horsley</i>
82	Waiting for an Answer	"
83	The Rival Performers	"
84	Portrait of the Artist	<i>Jackson</i>
85	Portrait of the late Earl Grey	"
86	Fruit	<i>Lance</i>
87	A Highland Breakfast	<i>Sir E. Landseer</i>
88	The Drover's Departure—A Scene in the Grampians	"
89	'The Dog and the Shadow'	"
90	A Fireside Party	"
91	'There's no Place like Home'	"
92	'The Twa Dogs'	"
93	The Old Shepherd's Chief Mourner	"
94	A Jack in Office	"
95	Tethered Rams	"
96	Sancho Panza and Dapple	"
97	The Angler's Guard	"
98	A Naughty Child	"
99	Suspense	"
100	Comical Dogs	"
101	Young Roebuck and Rough Hounds	"
102	The Eagle's Nest	"
103	The Temptation of Andrew Marvell	<i>C. Landseer</i>
104	Sterne's 'Maria'	"
105	The Hermit	<i>F. R. Lee</i>
107	Gathering Seaweed	"
108	A Distant View of Windsor	<i>Leslie</i>
109	Scene from 'The Taming of the Shrew'	"
110	The Principal Characters in 'The Merry Wives of Windsor'	"
111	'Who can this be?'	"
112	'Who can this be from?'	"
113	My Uncle Toby and Widow Wadman	"
114	Florizel and Perdita	"
115	Autolycus	"
116	'Le Bourgeois Gentilhomme'	"
117	'Les Femmes Savantes'	"
118	'Le Malade Imaginaire'	"
119	Don Quixote and Dorothea	"
121	A Female Head	"
122	Queen Katharine and Patience	"
124	The Two Princes in the Tower	"
125	The Toilette; a Lady Examining a Necklace	"
126	The Princess Royal	"

127	Portia	<i>Leslie</i>
128	Griselda	"
131	Dulcinea del Toboso	"
132	Sancho Panza	"
133	The Wildflower Gatherers	<i>Linnell</i>
134	Milking Time	"
135	Near the Mall, Kensington Gravel Pits	<i>Mulready</i>
136	The Mall, Kensington Gravel Pits	"
137	Blackheath Park	"
138	The Seven Ages—'All the World's a Stage'	"
139	The Fight Interrupted	"
140	Giving a Bite	"
141	First Love	"
142	An Interior, including a Portrait of Mr. Sheepshanks	"
143	Open Your Mouth and Shut your Eyes	"
144	Brother and Sister ; or, Pinching the Ear	"
145	Choosing the Wedding Gown	"
146	The Sonnet	"
147	The Sailing-match	"
148	The Butt—Shooting a Cherry	"
149	The Toy Seller	"
151	A Cottage at St. Albans	"
152	Portrait of Mr. Sheepshanks	"
154	Still Life	"
155	Hampstead Heath	"
156	Study for the Picture of 'The Rattle'	"
157	Landscape with Cottage	"
159	A Sketch for the Picture of 'Punch'	"
162	Portrait of a Little Girl	"
162*	Cottages	"
163*	The Mother Teaching her Son	"
163	Teal	<i>Mulready, jun.</i>
164	An Interior	"
165	Landscape—Sir Philip Sidney's Oak	<i>Nasmyth</i>
166	Portia and Bassanio	<i>Newton</i>
167	Cinderella about to try on the Glass Slipper	<i>Redgrave</i>
170	Throwing off her Weeds	"
171	Ophelia Weaving her Garlands	"
172	Bolton Abbey—Morning	"
173	Mendicants of the Campagna	<i>Rippingille</i>
174	Entrance to the Crypt, Roslyn Castle	<i>Roberts</i>
175	Old Buildings on the Darro, Granada	"
176	The Gate of Cairo, called Báb el-Mutawellee	"
178	Noviciate Mendicants	<i>Rothwell</i>
179	The Very Picture of Idleness	"
180	The Interior of a Cattle-shed	<i>Simson</i>
186	Temptation—A Fruit-stall	<i>G. Smith</i>
187	Children Gathering Wild Flowers	"

188	Near Cologne	Stanfield
189	A Market-boat on the Scheldt	"
190	Sands near Boulogne	"
195	A Distant View of Windsor	Stark
196	Landscape	"
197	Shakespeare's Principal Characters	Stothard
201	'Twelfth Night'	"
202	Brunetta and Phillis	"
203	Sancho and the Duchess	"
207	Line-fishing off Hastings	Turner
208	Venice	"
209	St. Michael's Mount, Cornwall	"
210	East Cowes Castle, Isle of Wight	"
211	Vessel in Distress off Yarmouth	"
212	Suspicion	Uwins
213	An Italian Mother teaching her Child the Tarantella	"
216	Donkey and Pigs	J. Ward
217	Pigs	"
218	A Chinese Sow	"
219	Sickness and Health	Webster
220	Going to the Fair	"
221	Returning from the Fair	"
222	A Village Choir	"
223	Contrary Winds	"
224	Reading the Scriptures	"
225	The Broken Jar	Wilkie
226	The Refusal—(Duncan Gray)	"
233	The Hop Garden	Witherington
234	Hastings—Fishing-Boats making for Shore in a Breeze	Chalon
235	Village Gossips	"
237	The Reckoning	Morland
238	Cows in a Landscape	Gilpin
241	The Dawn of Love	Brooks
242	Peasants of Subiaco	H. Howard
245	Sabrina	"
246	Idleness	E. Bird
247	Jack in his Glory	Ibbettson

In this Gallery are also Pictures bequeathed by the Rev. C. H. Townshend and the late Mr. John Meeson Parsons, and given by Mr. C. T. Maud and Mrs. Tatlock.

A bust of the late Mr. John Sheepshanks, by J. H. Foley, R.A., is the gift of Miss Sheepshanks.

In the first room are two cases containing the valuable Collection of Enamels, Miniatures, &c., by Essex, Bone, and other artists, bequeathed to the Museum by the late Mrs. Louisa Plumley. In two other cases are Miniatures by

Hilliard, Cooper, Cosway, and others, lent by several contributors; and a large Collection of English and Foreign Miniatures lent by Earl Beauchamp.

In the other rooms of the Sheepshanks Gallery is exhibited a collection of several hundred small Drawings and Sketches by the late W. Mulready, R.A., arranged in a series of radiating frames.

On the screens in the next room are water-colour drawings by various artists, and several figure studies and other drawings by D. Maclise, R.A. In this room, too, is a collection of studies and drawings by John Constable, including the original sketch in oils for 'The Valley Farm,' and a drawing of 'Hampstead Heath.'

In the room and gallery adjoining is—

THE JONES COLLECTION.

Bequeathed to the South Kensington Museum by Mr. John Jones, of 95 Piccadilly, who died on the 6th of January 1882.

This is the most important gift the Museum has yet received; its estimated value equals the entire cost of all art purchases made from the first formation of the Museum at Marlborough House to the present time. It consists of a collection of FURNITURE, Sèvres and other PORCELAIN, enamelled MINIATURES by JANET, PETITOT, and others, PAINTINGS, SCULPTURE, BRONZES, &c., and is especially rich in examples of French furniture and porcelain of the second half of the 18th century, for which such enormous prices have been given whenever good specimens have come into the market.

It was the testator's wish that this collection should be kept separate, and not lent for exhibition elsewhere; and, in order to comply with the conditions of the will, the long gallery hitherto occupied by water-colour drawings, jewellery, &c., has been devoted to it.

On entering the gallery the first most noticeable object is the large Armoire or Cabinet in Boule work (No. 1,026), stated to have been designed by Berain and made by Boule for Louis XIV., about the end of the 17th century. It will probably be regarded as the most important piece of furniture in the whole collection, not merely for its size but for beauty of design and excellence of workmanship.

Other inlaid tables and pedestals of the same period surround it, and a fine ebony Boule and marquetry Cabinet of Louis XVI. period, together with an ivory table and two chairs formerly belonging to Tippoo Sahib, and taken at the capture of Seringapatam, should be noticed.

The centre of this room is occupied by cases containing Bronzes, carved Ivories, Crystals, Enamels, ormolu Figures, Candlesticks, &c.; two miniatures by Peter Oliver after VanDyck, of Charles I. and his Queen Henrietta Maria, in metal frames with lapis-lazuli borders, and a fine collection of gold and enamelled snuff-boxes, many with miniatures by Petitot, Isabey, Blaremborghe, and other artists, inserted in their lids.

Round the walls are porphyry and alabaster vases on marble and inlaid pedestals, a couch and chairs of ebony, inlaid with ivory; Italian work of early 17th century, and several clocks in Boule cases with ormolu mountings.

The left side of the adjoining gallery is reserved for the remainder of this collection of French furniture.

Facing its entrance is a Commode in Japanese lacquer with gilt mounts and marble top, on which are a clock and two porphyry vases with gilt handles—Louis XV. period. Behind it in the same case is another Cabinet of late Louis XIV. period, with panels of black and gold Japanese lacquer, veined marble top and ormolu mounts, on it are a pair of Chinese porcelain vases, gilt mounted, and between them a 'verd antique' vase.

On the left is a Secrétaire in light coloured marquetry work with marble top, of the same period, and opposite are two beautifully inlaid tables and a Commode with chased gilt mounts, all by Riesener, and of the time of Louis XVI.

Next is a large case containing lacquer and inlaid cabinets, one by N. Petit, a writing table by M. Carlin, a pair of ebony 'Encoignures' with ormolu mounts, gilt Candelabra, Clock in ormolu case, white marble groups, and figures of 'Spring and Summer.'

The special 'Handbook to the Jones Collection' describes in detail the many rare and beautiful specimens of ornamental furniture in this gallery; attention must, however, be drawn to the following:

No. 1,043. An Escritoire by David; 1,057, a small inlaid writing-table with gilt mounts; 1,058, circular double table

inlaid with Sèvres plaque. These were all formerly the property of Queen Marie Antoinette. Near them is a marble bust of the donor, by John Lawlor, lent by Mr. A. Habgood.

The next (or right hand) division of the gallery contains the Paintings, Miniatures, Sculpture and Porcelain.

The latter comprise five cases of Sèvres, one of Dresden and Chelsea, and another of Oriental Porcelain. Important examples are the 'Gros-bleu' and veined Sèvres Vases, mounted with ormolu rims and snake handles.

The vase made to the order of Catherine of Russia as a present to Gustavus of Sweden.

Green and turquoise blue Jardinières and Vases. A lyre-shaped Clock in blue Sèvres frame, with pendulum of paste diamonds. And the fine 'rose Du Barry' service.

The Paintings include works by Morland, Frith, Goodall, Webster, Poole, Creswick, &c.

'A Rustic landscape' by Nasmyth.

'On the Dogger Bank' by Clarkson Stanfield.

Portrait of Wilmot, Earl of Rochester, by Lely, and Portrait of a Gentleman, by Sir Joshua Reynolds.

Foreign Schools are represented by Works of Greuze, Moucheron. Ferg, The Van de Veldes, &c.

Portrait of Marie Antoinette, by Drouais.

Pastorals, by Watteau, Lancret, Pater, and Boucher.

'The Intruder,' by Jan Weenix, and 'A Lady and Cavalier,' by F. Mieris.

The Virgin and Child by Crivelli.

The Miniatures include portraits of Louis XIII., XIV., XV., XVI., and of the celebrities of their Courts. Many remarkable examples are by the celebrated Petitot.

The English Miniatures comprise works by Peter and Isaac Oliver, and Cooper. They include Portraits of Henry VIII. (said to be by Holbein), Elizabeth, Mary Queen of Scots, Charles II., James II., Sir P. Sidney, Countess of Pembroke, Sir Francis Drake, Prince Rupert, Milton, &c. &c.

Water Colours by J. M. W. Turner, W. Hunt, Birket Foster, Parlby, Goodall, &c., and a varied collection of Sculpture, among which 'The Bather,' and 'Hebe,' by Falconet, and the busts of Marie Antoinette, and the Princess de Lamballe, may be specially noted, complete this magnificent gift to the Nation.

In the lunettes over the panels on either wall of the long gallery are decorative paintings illustrative of Art Studies.

Over the doors of the Gallery just quitted is an original Fresco Painting by PIETRO PERUGINO, the master of Raphael, said to be his last work, and to have been painted in 1522 for the Church at Frontignano. It has been successfully transferred to canvas.

On the Staircase are hung several Paintings of the early Italian and German Schools, chiefly selected as affording illustrations of costume. Here is also a good copy of Domenichino's great painting, 'THE COMMUNION OF ST. JEROME,' lent by Mr. G. Salting.

By this Staircase the visitor can descend to the South Court. Pass across this Court into the North Court, and turn to the left through the Refreshment Room Corridor, and enter the West School-Corridor, in which is a small doorway, leading from the Museum to the Exhibition Road. Pass through this, thus quitting the Museum: cross the Exhibition Road, and enter the

EXHIBITION GALLERIES, EXHIBITION ROAD,

OVERLOOKING THE HORTICULTURAL GARDENS.

(Closed at 4, 5, or 6 o'clock daily, according to the season.)

Here are temporarily deposited various Collections for which space cannot be provided in the Museum. In a series of Rooms upstairs is

THE NATIONAL PORTRAIT GALLERY,

consisting of Portraits and Busts of famous Englishmen. It is under the control of a body of Trustees; Mr. George Scharf, F.S.A., is the Director. A Catalogue of the Portraits may be purchased.

THE EDUCATIONAL MUSEUM.

This Division contains models of school buildings and examples of school fittings, and of books and apparatus used in elementary instruction. It also includes scientific apparatus, models of machinery, and other appliances adapted for technical education.

Here are also a collection of MUNITIONS OF WAR, lent by the War Department; a MUSEUM OF NAVAL ARCHITECTURE; a collection of MATERIALS USED IN BUILDING CONSTRUCTION; APPARATUS FOR HATCHING FISH; the PALESTINE EXPLORATION FUND COLLECTION; and the ANTHROPOLOGICAL COLLECTION.

Here also is the

INDIAN SECTION OF THE SOUTH KENSINGTON MUSEUM

And the

INTERNATIONAL HEALTH EXHIBITION.

(Open daily (1s. admission), from 9 a.m. till 10 p.m., except on Wednesday (2s. 6d. admission), when it is open at 10 a.m.)

INDIAN SECTION OF THE SOUTH KENSINGTON MUSEUM.

[*In Exhibition Road.*]

The Museum is open daily. FREE on *Mondays, Tuesdays and Saturdays*. On Students' days, *Wednesdays, Thursdays, and Fridays*, on payment of SIXPENCE each person. (*See page 4.*) Tickets of Admission to the South Kensington Museum include the Indian Section.

At the main entrance of the Indian Section in the Exhibition Road, the first object which attracts attention is a large model of the equestrian statue of H.R.H. the Prince of Wales, executed by J. E. Boehm, A.R.A., and erected in Bombay by Sir Albert Sassoon to commemorate the visit of His Royal Highness to India in 1875-6. The panels in the base represent the reception by the native princes on landing at Bombay, and the presentation of flowers and fruit by the girls of the Parsee schools.

Passing through the turnstiles, the Visitor finds himself in

THE ARCHITECTURAL COURT,

in the centre of which is plaster cast of the Eastern Gateway of the great Buddhist Tope at Sanchi, in the territory of the Begum of Bhopal, Central India. This Court also contains numerous casts of Hindu and Buddhist ornaments from various temples and topes ; idols in stone and marble ; and a collection of Græco-Buddhistic Sculptures, collected by Dr. Leitner, from Swat, Takht-i-Bahai, and other places. On the walls are hung casts of Hindu and Buddhist ornaments from the Abernath Temple, Amravati Tope, and the temples in Orissa ; also copies of the fresco paintings in the Caves of Ajunta and drawings of the Dîwan-Khas, and Panch Mahal, Fathpur Sikri near Agra.

LOWER GALLERY.

Ascending a few steps, and turning to the right, the first of a series of rooms in the Lower Gallery is reached. It is devoted chiefly to models of buildings, the principal being the Tomb of

RUNJEET SINGH at Lahore ; the KUTB MINAR, near Delhi, erected in the twelfth century ; the MEMORIAL MONUMENT over the well at Cawnpore ; the town and fortifications of Lahore ; a Bazaar or Native Market at Kishnaghur ; and the Elephanta Caves, Bombay. There are also some fine carved wooden doors from Bombay, models of painted and gilt ceilings, and screens (*jalées*) or perforated windows of beautiful design made in marble, sandstone, and cement. The walls are decorated with a series of photographs showing the different styles of architecture in India. There are also some fine carpets.

The second room contains ethnological collections from Borneo, Yarkund, and Central Asia, consisting of wearing apparel, personal ornaments, arms, &c. Specimens of mats, basket work and punkahs will also be found here.

The next room is entirely devoted to a fine collection of old and modern carpets.

In the fourth room will be found Cashmere shawls, both woven and embroidered, printed cotton covers, embroidery work, and muslin decorated with beetles' wings.

The last room on the ground floor is likewise devoted to textile fabrics. The cases contain specimens of men's and women's garments of gorgeous colours, turbans, embroidered scarfs, fine muslins from Dacca, printed cottons from Bengal, silks from Tanna and Lahore, and kincobs or brocades from Benares and Ahmedabad.

Here will also be found some fine illustrations of the process of making gold and silver lace and ribbon ; Tusser and other wild silks of India, showing the most recent developments in the manufacture, dyeing and printing, lent by Mr. T. Wardle ; specimens of lace, richly embroidered velvet canopies, and highly ornamented and jewelled saddles and horse trappings used by the native princes.

UPPER GALLERY.

On ascending the stairs, the visitor finds himself in the Upper Gallery, and in the first room are models of figures illustrating the various trades in India, brass and marble idols and utensils used in performing religious rites. The next cases contain metal work, consisting of brass vessels and lamps from Thibet, Nepal, Assam, and Bombay. Bidri work from Purneah ; engraved brass and white metal work from the Deccan and North-West Provinces ; bells from Burmah and Tanjore. There are also cases containing various

specimens of silver work ; and on the walls are some interesting sketches of the various craftsmen in North-West India, and native paintings on talc.

In the next room the visitor will obtain some idea of the gorgeous jewels worn in the East : the value of this collection of precious stones is almost priceless. The two central cases contain jewelled and carved jade of fine workmanship ; the walls are covered with frames of jewellery, classified under the different districts and towns in India in which they were manufactured. Here also is the Gold Chair of State of Runjeet Singh ; a figure of a Hindoo lady, illustrating the mode of wearing jewellery ; gold relics from Rangoon, discovered on levelling a Buddhist temple ; cups and bowls carved in crystal.

In the central room will be found a fine display of arms and armour, which are arranged according to the different races to whom they belong, commencing with the rude weapons of the aboriginal tribes of India, the hill tribes of Assam, the Malay Peninsula, and Nepal. Next follow the more finished arms of the Mahrattas, and the Mahomedans of the Deccan and Mysore ; then the arms of the Punjab and Sind highly ornamented with gold and jewels, and lastly the fine watered blades of Afghan and Persia. On the wall to the right is the banner of Prince Ayoub Khan, Governor of Herat, who commanded the Afghan army which was defeated at Candahar in September 1880. This is lent by H.R.H. the Prince of Wales.

The fourth room contains pottery of all kinds, such as water bottles, hookah bowls, cups, &c. The walls are decorated with glazed tiles and window screens ; and sketches by the late George Landseer.

Round the sides of the last room are hung two hundred drawings of scenes in India and Cashmere, sketched and drawn by Mr. W. Carpenter.

In the cases will be found carvings in marble and soapstone ; marble mosaic work from Agra ; and musical instruments. The emblematic Organ formerly belonging to Tippoo Sahib, representing a tiger devouring a British officer, occupies the centre. The remainder of the room is filled with lacquered and inlaid woodwork, carved sandalwood and ivory, and furniture made of ivory and various kinds of wood.

S. K. M. Guide.—All ADVERTISEMENTS to be forwarded to the Contractor, Mr. PHILLIPS, 8 Regent Street, Waterloo Place, S.W.

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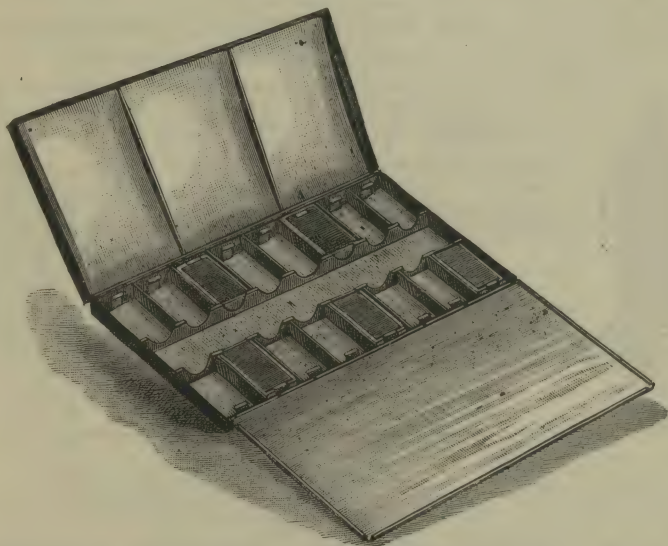


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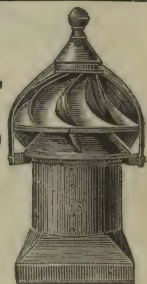
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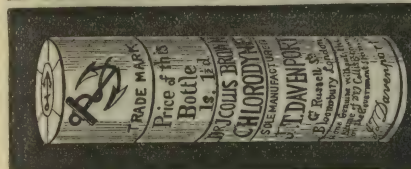
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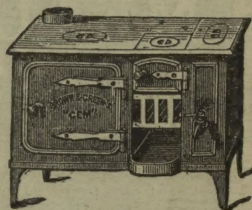
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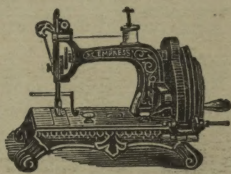
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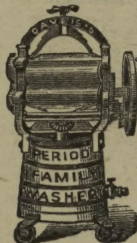
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